

020 E

SOLOMON.

A

SERENATA,

In SCORE,

Taken from the CANTICLES.

Set to MUSIC

By Mr. WILLIAM BOYCE,

Composer to HIS MAJESTY.



LONDON:

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M. DCC. XLIII.

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OVERTURE

Largo

Hautboy 1.^{mo}

Hautboy 2.^{do}

Violino 1.^{mo}

Violino 2.^{do}

Viola

Baffo

Largo

Dolce Piano

Forte

Piano

First system of musical notation, consisting of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 3/4. The notation is complex, featuring many beamed notes and rests.

Second system of musical notation, consisting of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 3/4. The notation is complex, featuring many beamed notes and rests. The word "Allegro" is written above the first staff. The word "Allegro" is also written below the first staff.

Third system of musical notation, consisting of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat). The time signature is 3/4. The notation is complex, featuring many beamed notes and rests. The word "Allegro" is written above the first staff. The word "Allegro" is also written below the first staff.

Violoncelli e Baffoni

This system contains five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

Tutti

7 6 7 6 5 7 6 5 2 4 6

This system contains five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music continues with complex rhythmic patterns. The key signature has one flat (B-flat).

This system contains five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music continues with complex rhythmic patterns. The key signature has one flat (B-flat).

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is organized into three systems, each consisting of five staves. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5, and some notes are marked with an asterisk (*). The key signature is one flat (B-flat).

System 1 (Staves 1-5):

- Staff 1: Treble clef, begins with a series of eighth and sixteenth notes.
- Staff 2: Treble clef, continues the melodic line.
- Staff 3: Treble clef, includes the marking "Piano" above the staff.
- Staff 4: Treble clef, includes the marking "Piano" above the staff.
- Staff 5: Bass clef, includes the marking "Piano" above the staff. Fingerings 7 6 7 6 7 6 are written below the staff.

System 2 (Staves 6-10):

- Staff 6: Treble clef, includes the marking "Forte" above the staff.
- Staff 7: Treble clef, includes the marking "Pia." above the staff.
- Staff 8: Treble clef, includes the marking "Forte" above the staff.
- Staff 9: Bass clef, includes the marking "Forte" below the staff.
- Staff 10: Bass clef, includes the marking "Pia." below the staff. Fingerings 6 5 5 6 6 5 5 4 are written below the staff.

System 3 (Staves 11-15):

- Staff 11: Treble clef, includes the marking "Forte" above the staff.
- Staff 12: Treble clef, includes the marking "Forte" above the staff.
- Staff 13: Treble clef, includes the marking "Forte" above the staff.
- Staff 14: Bass clef, includes the marking "For." above the staff.
- Staff 15: Bass clef, includes the marking "Tasto Solo" below the staff. Fingerings 5 6 5 7 9 8 6 6 5 are written below the staff.

Handwritten musical score on page 6, featuring multiple systems of staves with notes, rests, and performance markings. The score is written in a system of five staves per system, with a grand staff (treble and bass clef) at the bottom of each system. The notation includes various note values, rests, and dynamic markings such as *Pia.* (Piano) and *For.* (Forzando). The piece concludes with the instruction *Tasto Solo*.

Performance markings and dynamics include:

- Pia.* (Piano) markings appear on the third and fourth staves of the first system.
- For.* (Forzando) markings appear on the fourth and fifth staves of the first system, and on the second, third, and fourth staves of the second system.
- Tasto Solo* is written at the end of the first system.

Figured bass notation (fingerings) is present below the staves, including:

- First system: $6^{\ast} 5 6 6 5$ and $5 5 4$ under the third staff; $6 4$ under the fifth staff.
- Second system: $5 7 7$ under the fifth staff.
- Third system: $7 6 7 4 3$ and $6 5 5 4 6 5$ under the fifth staff.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The notation is in a single key with a one-sharp signature (F#) and a common time signature (C). The score is organized into two main systems, each containing five staves. The first system includes performance markings such as *Pia.* (Piano) and *For.* (Forcemente) across the staves. The second system is marked *Largo* in all staves. The notation includes various note values, rests, and fingerings indicated by numbers 1-5. The manuscript shows signs of age, with some ink bleed-through and slight wear on the paper.

Larghetto

Hautb. 1^{mo} e 2^{do}Violino 1^{mo} e 2^{do}

Larghetto

This page contains a handwritten musical score for a woodwind and string ensemble. The score is written in 3/4 time and is marked 'Larghetto'. It consists of 10 systems of staves. The first system includes staves for Hautb. 1^{mo} e 2^{do} and Violino 1^{mo} e 2^{do}. The subsequent systems continue the musical notation for these instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a clear, legible hand.

Adagio

Hautboy 1^{mo}

Hautboy 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Alto

Tenor

Basso

Tutti Basso

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Na-tions fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

Adagio

3b 6 4* 34q 6 7 6

Pia.

Pia.

SOLOMON, the Lord has given All Arts, and Wifdom under Heaven: For him the tunefull Virgin Throng Of Zions

SOLOMON, the Lord has given All Arts, and Wifdom under Heaven: For him the tunefull Virgin Throng Of Zions

SOLOMON, the Lord has given All Arts, and Wifdom under Heaven:

SOLOMON, the Lord has given All Arts, and Wifdom under Heaven:

Pia.

3b 6 4* 34q 6 7 6

Allegro

Daughters swell, swell the Song:

Daughters swell, swell the Song:

While Young and Old their Voices raise, and wake the Echos with

While Young and Old their Voices raise, and wake the Echos with

Tasto Solo
Allegro

his Praise.

and wake the Echos with his Praise. wake the Echos with his Praise

his Praise. while Young and Old their Voi - ces raise, and wake the Echos with his Praise.

56 76 24 6 *

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the basso continuo line. The music is in a key with one flat (B-flat) and a common time signature. The vocal parts have various ornaments marked with asterisks.

The second system continues the musical score. It includes vocal staves and a basso continuo line with figured bass notation. The lyrics are: "Young and Old their Voi...ces raise, and wake the Echos with his Praife - - - while Young and Old their and wake the Echos with his Praife. wake the Echos with his Praife - - - and wake the Echos". The basso continuo line has figures: 6, 6, 6 5, 2, 5 4 #, 6, 7, #, 6. The label "Violoncelli" is written below the staff.

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the basso continuo line. The music continues with various ornaments and a key signature change to two flats (B-flat and E-flat).

The fourth system continues the musical score. It includes vocal staves and a basso continuo line with figured bass notation. The lyrics are: "Voi...ces raise, and wake the Echos with his Praife - - - and wake the with his Praife - - - and wake the Echos with his Praife. wake the E...chos with his Praife". The basso continuo line has figures: 6, 6, 6 5 #, 2, 5, 2 #, 6, 7, #, 6, 6, *. The label "Violoncel" is written at the bottom right.

while Young and Old, Young and Old their Voi - ces raise, and wake y^e

Echos with his Praise. the Echos with his Praise. wake the Echos with his Praise. while Young and Old,

Echos with his Praise, his Praise. and wake the Echos with his Praise. and wake the

and wake the Echos with his Praise. and wake the Echos with his Praise.

6 6 Tutti 6 6 6 6 6 6

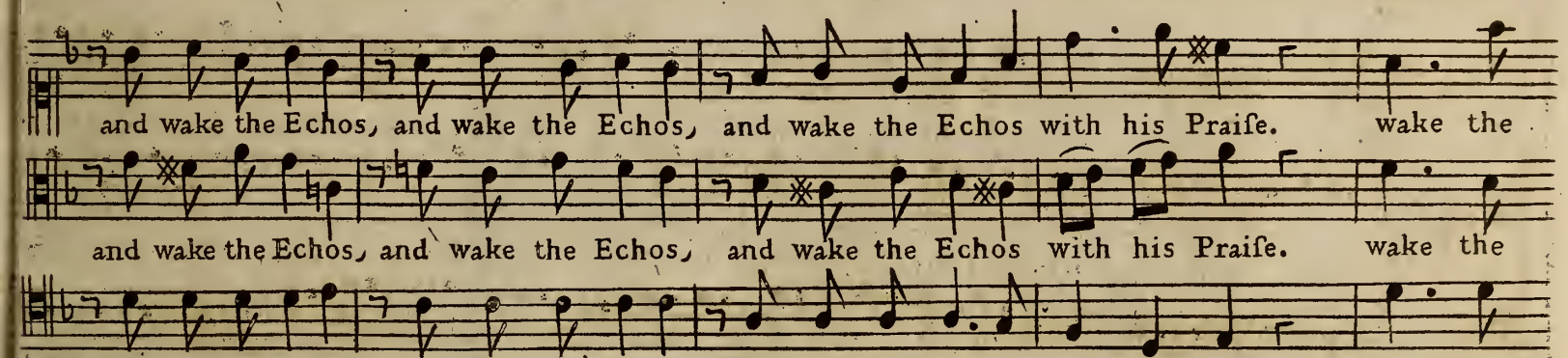
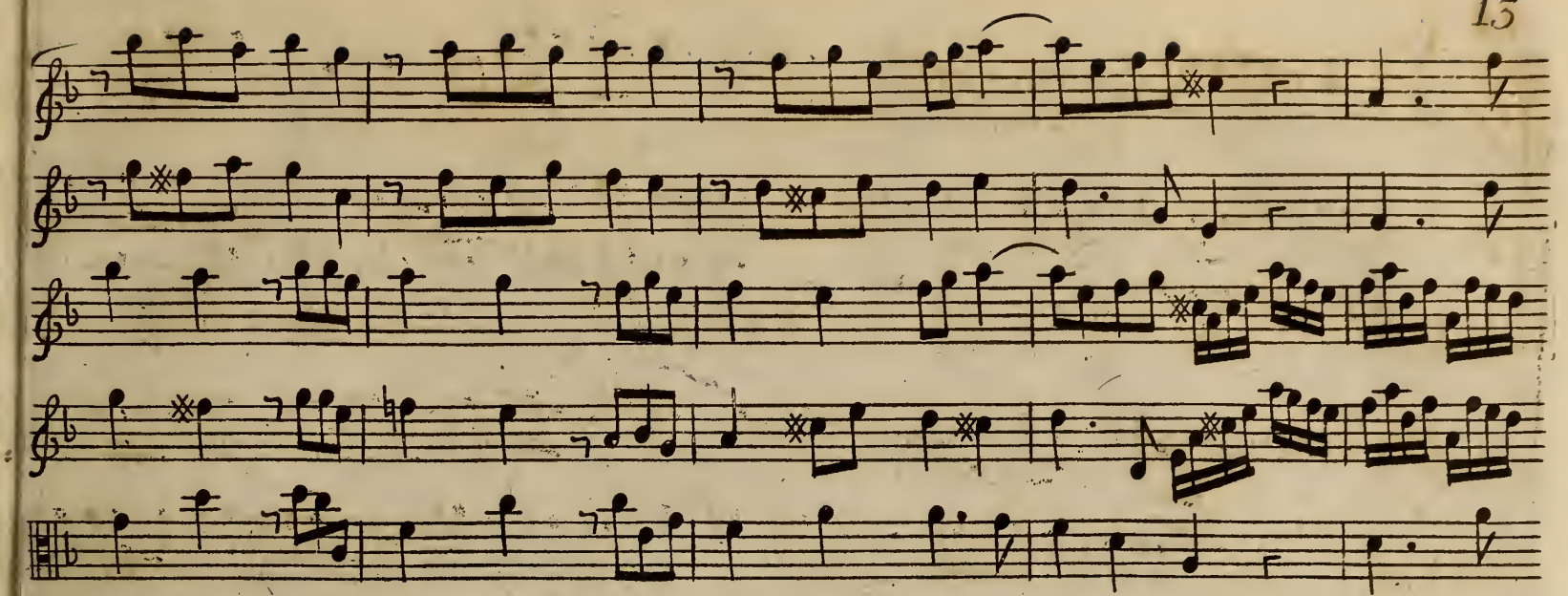
Echos with his Praise. while Young and Old their Voices raise, and wake the Echos,

Young and Old their Voi - ces raise - - - their Voices raise, and wake the Echos,

Echos with his Praise - - - while Young and Old their Voices raise, and wake the Echos,

while Young and Old their Voi - ces raise, and wake the Echos,

6 6 7 6 8 4

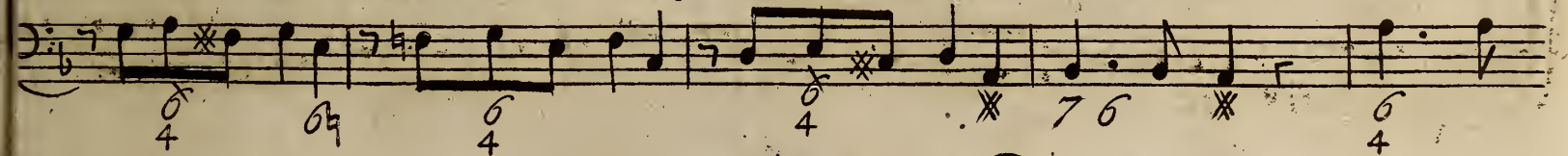


and wake the Echos, and wake the Echos, and wake the Echos with his Praise. wake the

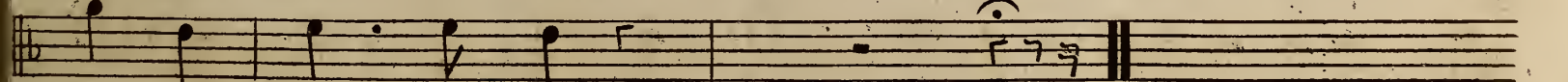
and wake the Echos, and wake the Echos, and wake the Echos with his Praise. wake the

and wake the Echos, and wake the Echos, and wake the Echos with his Praise. wake the

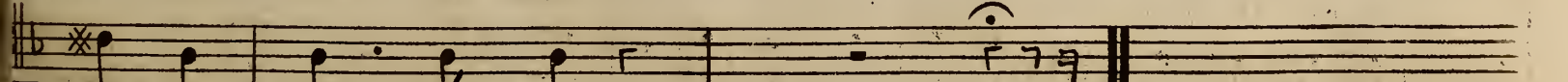
and wake the Echos, and wake the Echos, and wake the Echos with his Praise. wake the



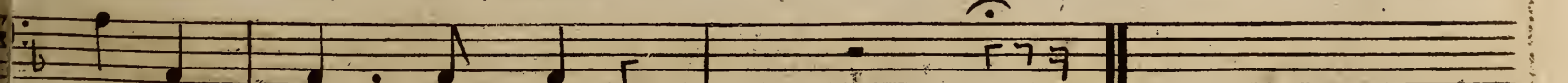
E...chos with his Praise.



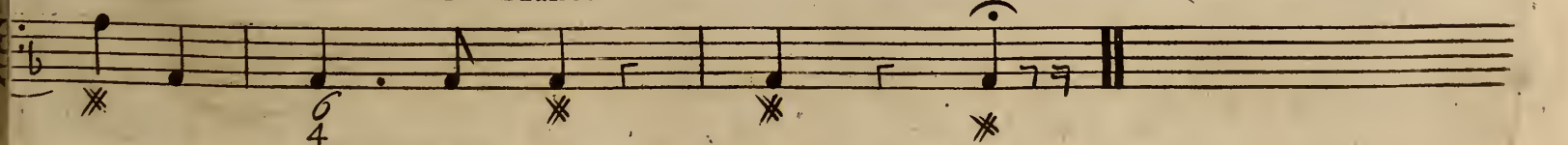
E...chos with his Praise.

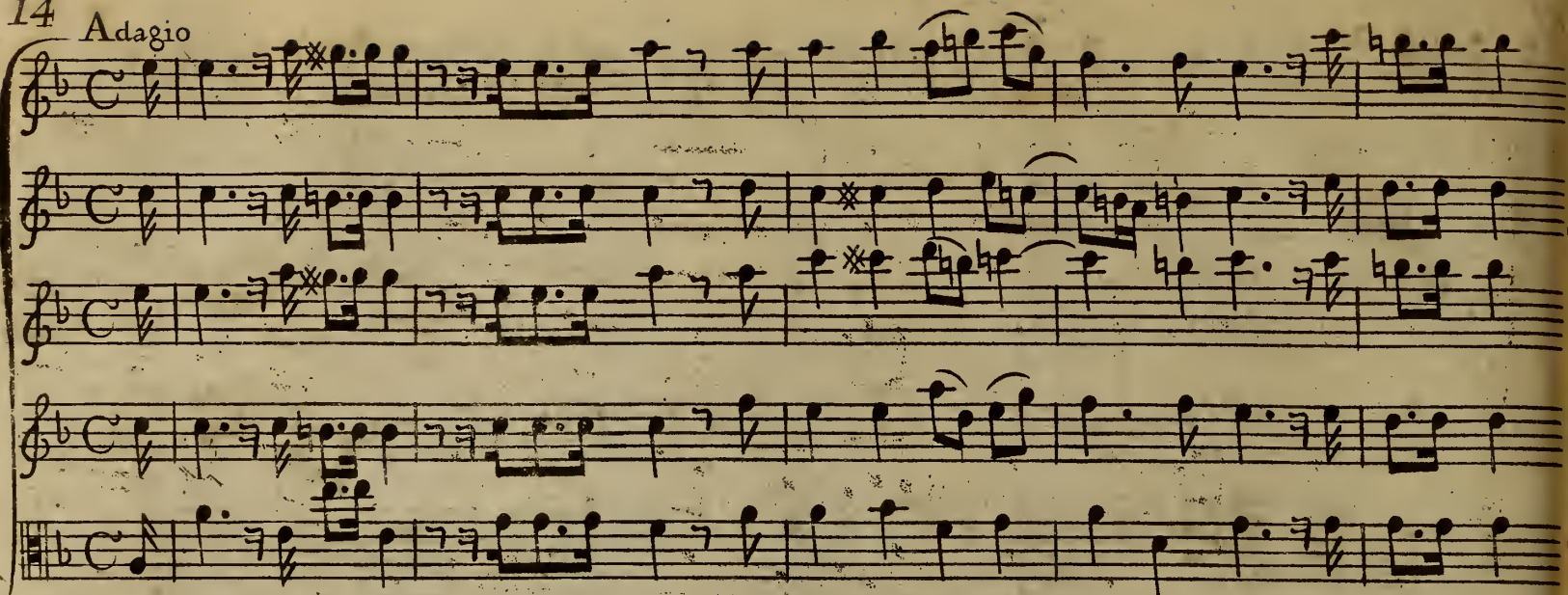


E...chos with his Praise.



E...chos with his Praise.





Behold, Jerufalem, Behold thy King, Whose Praifes all the Na-tions fing! To SOLOMON

Behold, Jerufalem, Behold thy King, Whose Praifes all the Nations fing! To SOLOMON

Behold, Jerufalem, Behold thy King, Whose Praifes all the Nations fing! To SOLOMON

Behold, Jerufalem, Behold thy King, Whose Praifes all the Nations fing! To SOLOMON

Adagio

*

5 \flat

3 \flat

4 \times

6

34 \flat

6

7

6 \flat

6

7

6 \flat

6

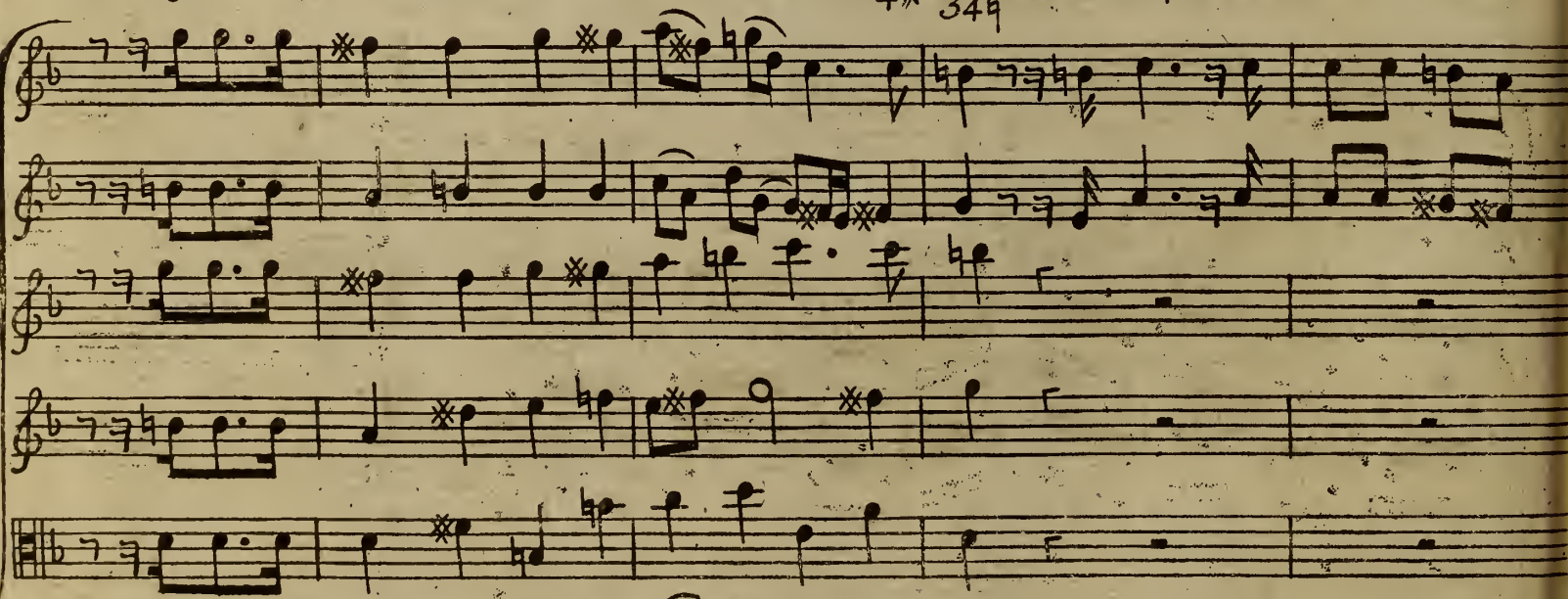
7

6 \flat

6

7

6 \flat



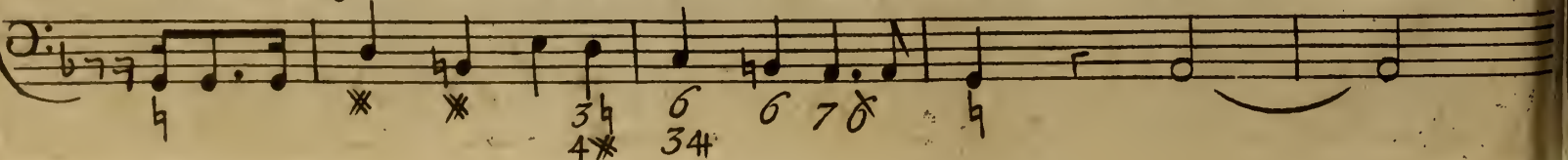
the Lord has given All Arts, and Wifdom under Heaven: For him the tunefull Virgin

Canto 2^o

the Lord has given All Arts, and Wifdom under Heaven: For him the tunefull Virgin

the Lord has given All Arts, and Wifdom under Heaven:

the Lord has given All Arts, and Wifdom under Heaven:



3 \flat

4 \times

34

6

6

7

6

7

6 \flat

6

Allegro

throng of Zion's Daughters Swell, Swell the Song:

and wake the Echos with his Praise, wake-

throng of Zion's Daughters Swell, Swell the Song:

and wake the Echos with his Praise, - -

While Young and Old their Voices raise, and

While Young and Old their Voices raise, and

* Allegro

56

- the E - chos with his praise -

wake -

- and wake the Echos wake the Echos with his Praise

wake the Echos with his Praise

their Voices raise, and

wake the Echos with his Praise

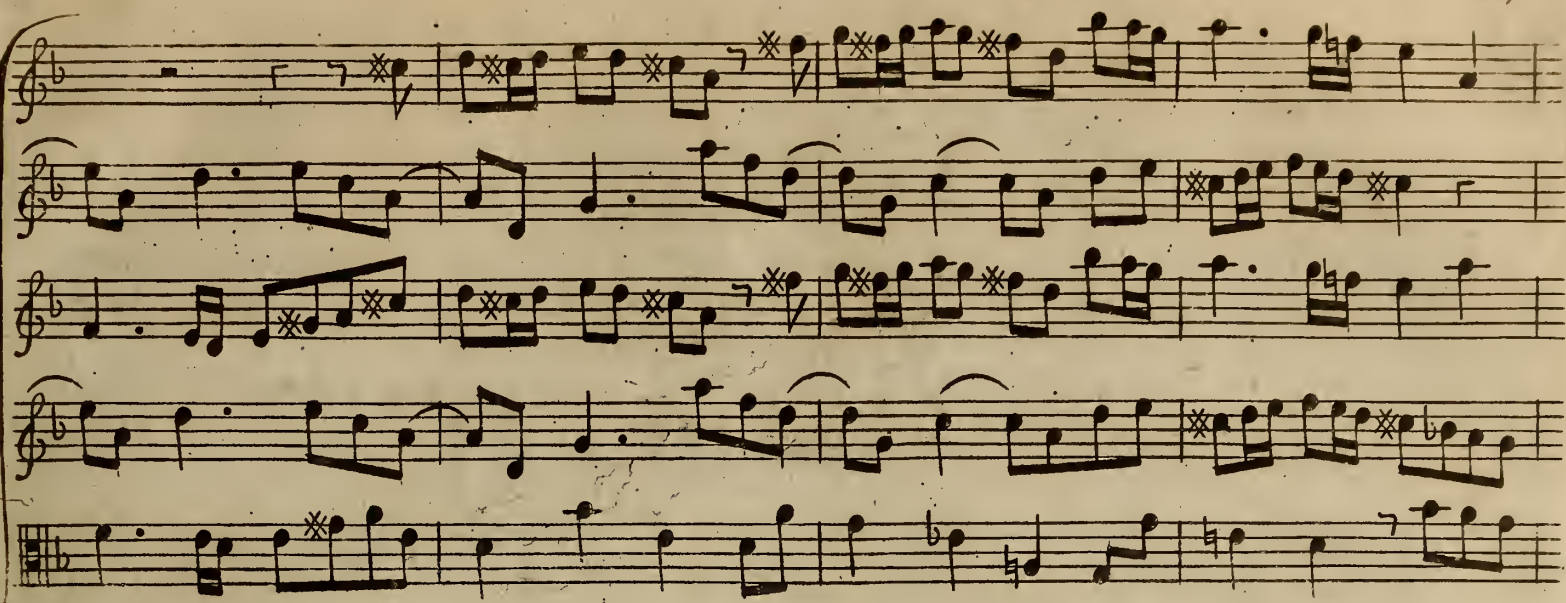
while Young and Old their Voices raise, and

76

2 6 2 6 2 6 4 3 4 3 4 3 4 3 5 4

[illegible]

with his Praise. and wake the Echos with his Praise. wake-
 While Young and Old their Voi-ces raise, and
 with his Praise.
 with his Praise.



-- the E--chos with his Praise -- while

wake the Echos with his Praise. and wake the Echos with his Praise -- and wake the

and wake the Echos, wake the E--chos with his Praise --

and wake the Echos with his Praise.

tutti

Violoncelli

7 6 7 5 6 2 4

Young and Old their Voi--ces raise, and wake the Echos with his Praise --

Echos with his Praise. with his Praise. wake the Echos with his Praise --

and wake the Echos with his Praise. wake the E--chos with his Praise --

and wake the Echos with his Praise. wake the E--chos with his Praise --

6 6 5 2 5 2 4 6 7 4 5

wake the Echos with his Praise. While

wake the Echos, the Echos with his Praise. While

wake the Echos with his Praise. While

wake the Echos with his Praise. While

6 5 7 6 5 4 3

Young and Old, Young and Old, Young and Old their

Young and Old, Young and Old, Young and Old their

Young and Old, Young and Old, Young and Old their

Young and Old, Young and Old, Young and Old their

Voices raise, their Voices raise, and wake the Echos, and wake the Echos,
 Voices raise, their Voices raise, and wake the Echos, and wake the Echos,
 Voices raise, their Voices raise, and wake the Echos, and wake the Echos,
 Voices raise, their Voices raise, and wake the Echos, and wake the Echos,

Adagio

and wake the Echos with his Praise. wake the Echos with his Praise.
 and wake the Echos with his Praise. wake the Echos with his Praise.
 and wake the Echos with his Praise. wake the Echos with his Praise.
 and wake the Echos with his Praise. wake the Echos with his Praise.

Adagio

She Recit.

FROM the Mountains, lo! he comes, Breathing from his Lips Perfumes; While

piano

Zephyrs on his Garments Play, and Sweets thro' all the Air convey.

Vio. Unifon

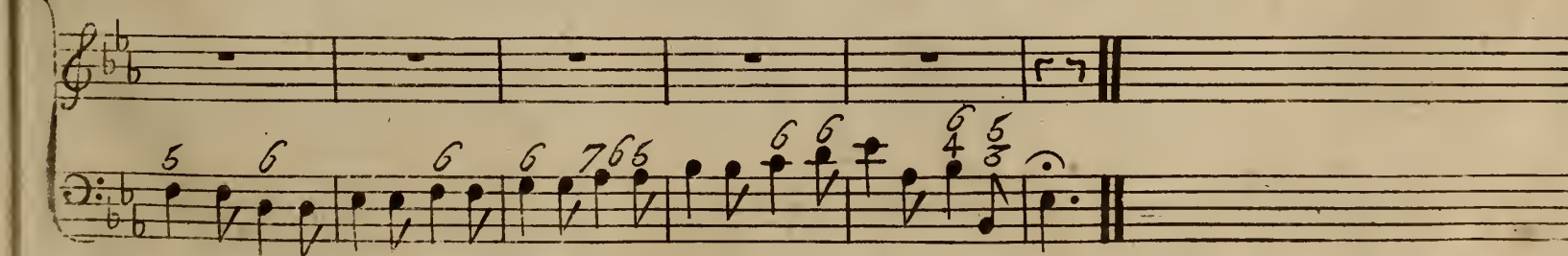
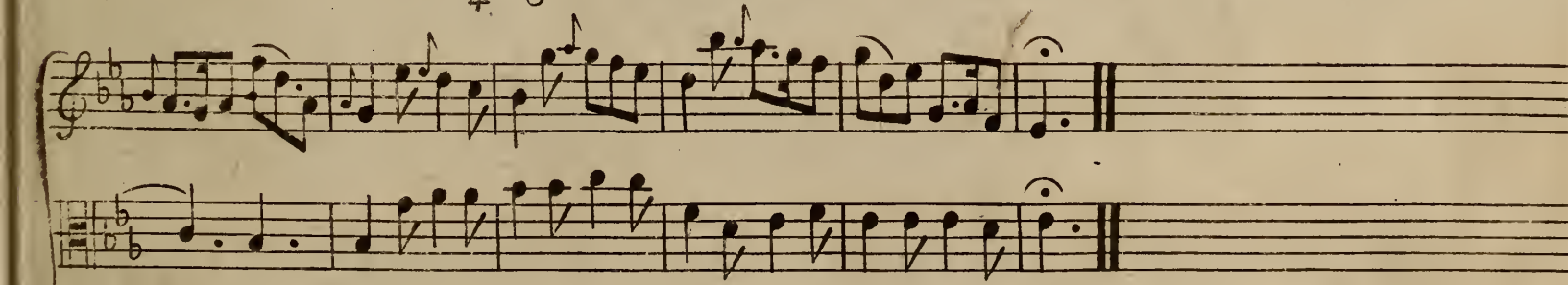
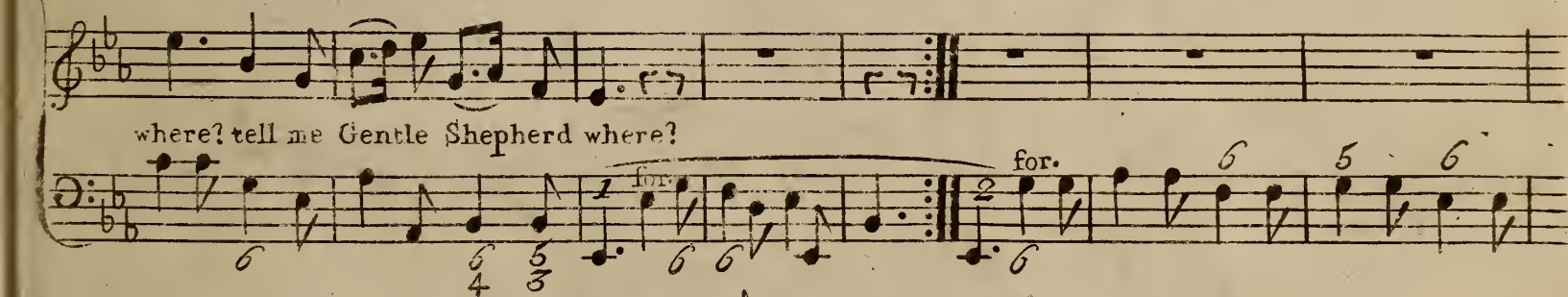
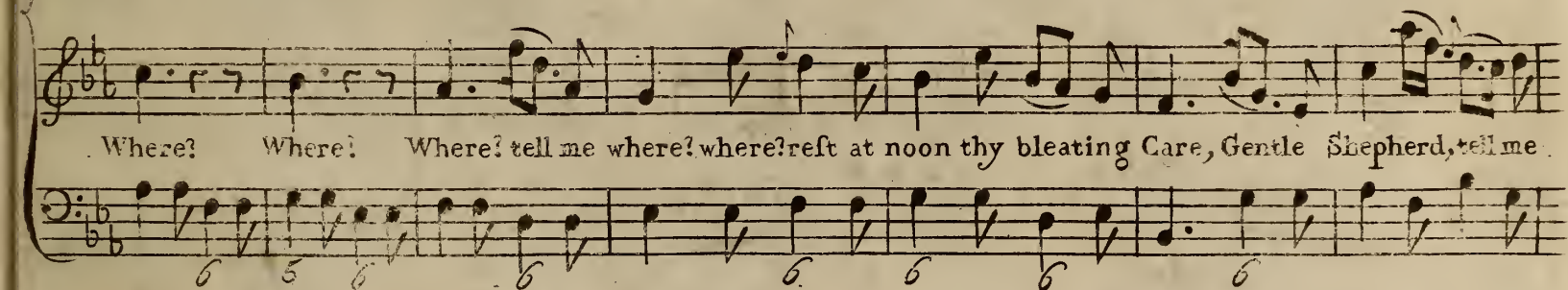
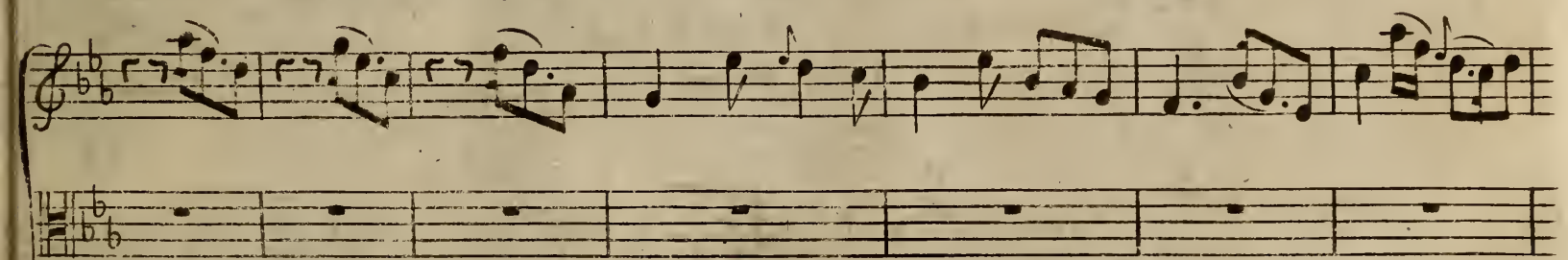
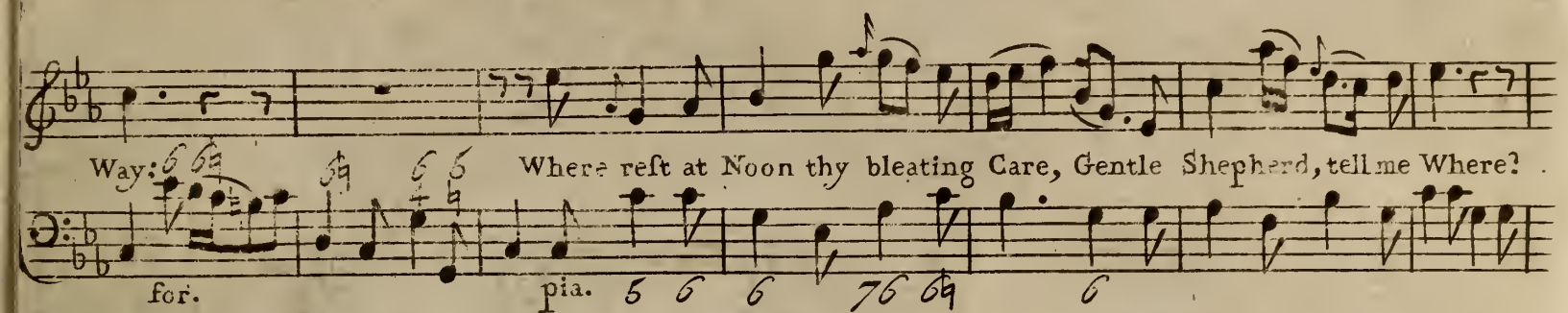
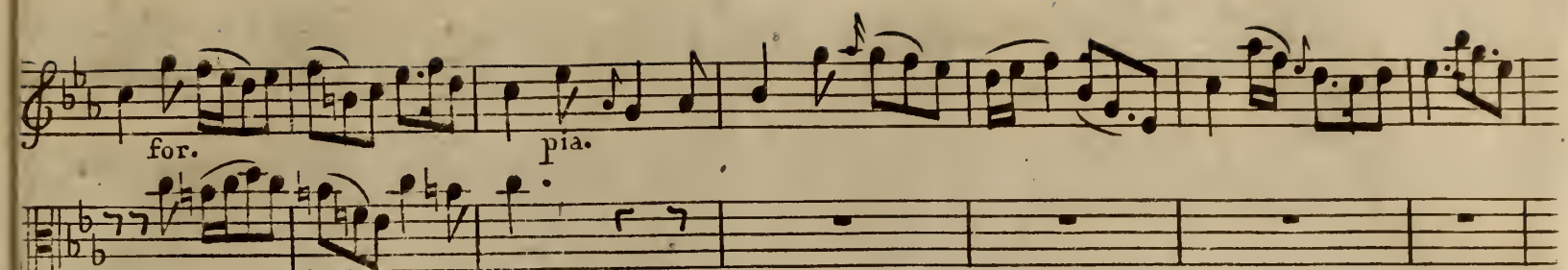
Vivace troppo

Tell me, lovely Shepherd, where, where, Tell me, where thou feed'st at Noon thy

Sheep Care:

Direct me to the Sweet Retreat, That guards thee from the Midday Heat,

Left by the Flocks I lonely Stray Without a Guide, and lose my



Viol. 1^{mo} *Allegro ma non troppo* *P^o*

Viol. 2^{da} *Unit^o*

Bassoon *P^o*

tasto solo *P^o*

Fair - est of the Virgin Throng Dost thou seek thy Swains?

4 6 4 6

P^o *F^o* *P^o* *P^o* *F^o* *P^o*

- bode *F^o* See yon fertile Vale along the new worn Path the Flocks have trod; Pur -

4 6 4 6 *P^o tast^o solo*

4 6 6 4 6 6 4 6 6 4

... the Prints their Feet have made And they shall guide thee to the Shade. And.

they shall guide thee to the Shade. Fairest of the Virgin

64 # *tasto solo* *P°*

Throng Dost thou seek thy Swains Abode? See yon fertile Vale a-long the new worn Path the

tasto solo

Flocks have trod; Pur - sue the Prints their Feet have made And they shall guide thee

6 5 7 6 6 64 4

1st
F°

1st
F°

1st
F°

1st
F°

to the Shade. And they shall guide thee to the Shade.

5 6 4 6 5 6 4 6 4 F° tafto folo

2d
F°

2d
F°

2d
F°

2d
F°

tafto folo

6 6 6 4 6 6 4 6 5 6 4 6 4

SHE. Recit.

As the Rich Apple on whose Boughs Ripe Fruit with streaky Beauty glows, Excells the

P° 6

Trees that shade the Grove, fo Shines a-mong his Sex my Love.

#

tr



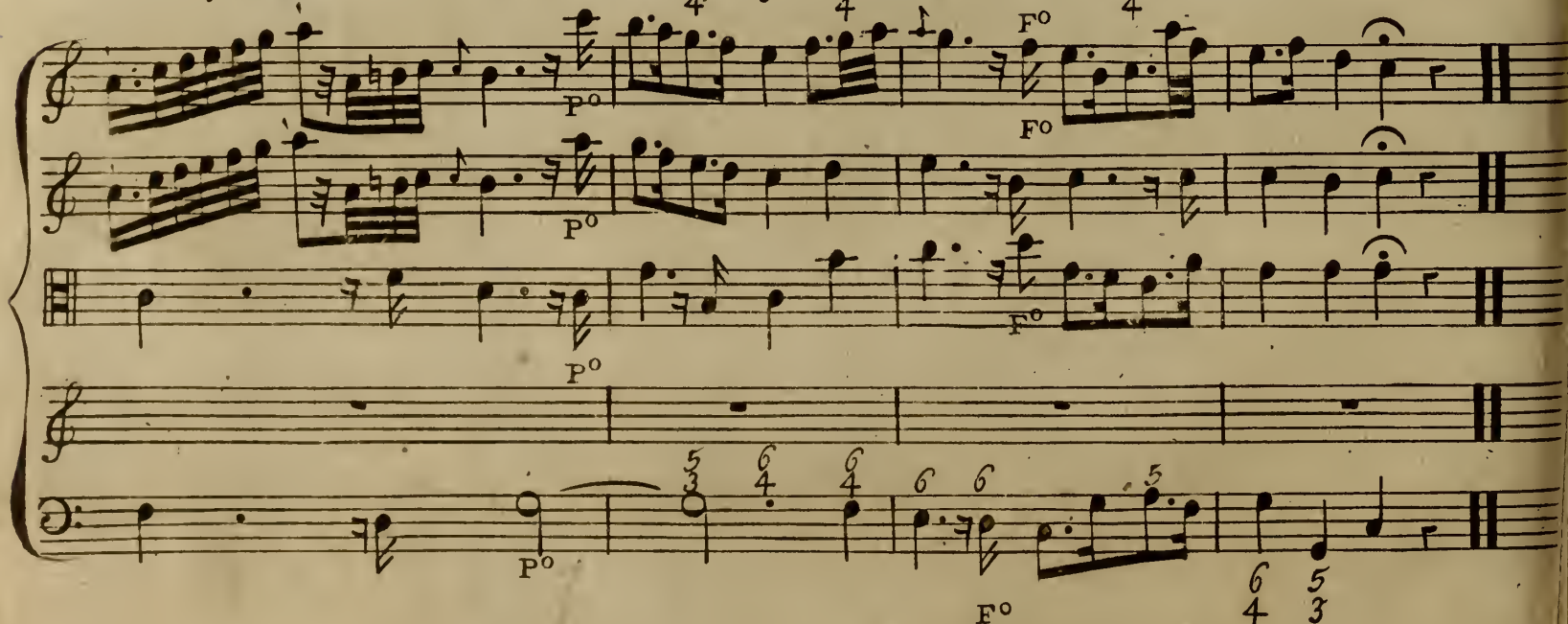
First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in 7/8 time. The lyrics are: "Till fated with the luscious Taste, I rose I rose and blest rose—". There are dynamic markings *P^o* and *F^o* throughout. A trill (tr) is marked above the first staff. A finger number 6 is written below the bass staff.



Second system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in 7/8 time. The lyrics are: "and blest the sweet Repast. Till fated with the luscious Taste, I rose and blest". There are dynamic markings *P^o* and *F^o* throughout. Finger numbers 6, 4, 3, and 6 are written below the bass staff. The word "tasto solo" appears at the end of the system.

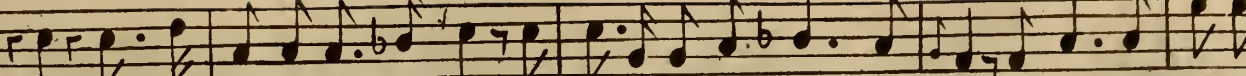


Third system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in 7/8 time. The lyrics are: "I rose and blest — — — the sweet Re-past. I rose and blest the sweet Re-past." There are dynamic markings *P^o* and *F^o* throughout. Finger numbers 6, 4, 3, 6, 4, 6, 4, 6, 4, 3, and 6 are written below the bass staff.



Fourth system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in 7/8 time. There are dynamic markings *P^o* and *F^o* throughout. Finger numbers 5, 6, 4, 6, 6, 5, 6, 4, and 3 are written below the bass staff.

HE. Recit.

THE. Recit.

 Who quits the Lilly's fleecy white, To fix on meaner Flowers ^ey light? Or leaves ^ey Rose's stem un-
 P^o 6 5b 6 6

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change to one flat (B-flat). The handwriting is in ink on aged, slightly stained paper. The staff is a single line with a clef at the beginning. The notes are written in a fluid, cursive style typical of 18th or 19th-century manuscript notation. There are some corrections and erasures visible in the notation. The piece ends with a double bar line and a repeat sign.

-torn, To crop the Blossom from the Thorn? Unrival'd thus thy Beauties are; so shines my Love among ⁵ Fair.

Handwritten musical notation on a five-line staff. The notation begins with a treble clef, a flat key signature (B-flat), and a common time signature (C). The first measure contains the word "unite" written in a stylized, cursive script. The staff is divided into six measures by vertical bar lines.

Allegro affai. *676*

Handwritten musical notation for the first staff of a piece. It is in bass clef with a key signature of one flat (B-flat). The tempo is "Allegro affai." and the time signature is "676". The notation includes various note values, rests, and fingerings. Above the staff, there are markings "676", "6", "6", "4", "6/4", and "2/4 6". Below the staff, there are markings "3", "6", "7b", and "6/4".

S: Po Fo
 S: Fo
 S: Fo
 Balmy sweetness, e - - ver flowing, From her dropping Lip - - Distills;
 S: Po Fo
 po fol
 Flowers on her Cheeks are blowing, And her Voice with Mu - - sic thrills. thrills, thrills - -
 Po tutti
 Fo Fo
 her Voice, her Voice with Mu - - sic thrills.
 Fo 6 7 6 4
 Fo 6 7 6 4
 Fo 6 7 6 4
 Balmy sweetness, e - - ver flowing, From her dropping Lip - - Distills;
 Po Fo
 Po Fo

Handwritten musical score for "Folia" in G major, Op. 99, No. 1 by J.S. Bach. The score is on two staves. The top staff is in treble clef with a key signature of one flat (F major). It contains a melodic line with various ornaments, including mordents and grace notes. The bottom staff is in bass clef and contains a simple harmonic accompaniment. The word "Folia" is written at the end of the first staff.

Flowers on her Cheeks are blowing, And her Voice with Mu - sic thrills. thrills,

[illegible]

thrills, her Voice, her Voice with Music - thrills - Flowers

A handwritten musical score on aged, yellowed paper. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes, some beamed together. There are several accidentals, including a sharp sign (F#) and a double sharp sign (F##). The bottom staff is a bass clef, also with a key signature of one flat and a common time signature. It contains a few notes, mostly rests, and a sharp sign (F#). The paper shows signs of age, including creases and discoloration.

on her Cheeks are blowing, And her Voice with Music thrills. Flowers on her Cheeks are blowing,

And her Voice with Music thrills.

First system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many sixteenth and thirty-second notes. The bass staff has a similar melodic line. Fingerings are indicated by numbers 1-5. Dynamics include *po* and *Fo*.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line has lyrics: "Zephyrs o'er the spi - ces fly - ing, Wafting sweets from every Tree; Sickning sense with". The piano accompaniment has fingerings and dynamics.

Third system of musical notation, continuing the vocal and piano parts. The vocal line has lyrics: "Odours cloying, Breathe not half so sweet as she. Sickning sense with Odours". The piano accompaniment has fingerings and dynamics. The tempo marking *Adagio* is present.

Fourth system of musical notation, featuring a repeat sign and tempo changes. The tempo marking *tutti ALLEGRO* is present. The system ends with a repeat sign and the instruction *Da Capo al segno :S:*.

Recit:

SHE

Let not my Prince his slave despise, Or pass me with un-heed-ing

Pia 6

5

6

6

4/4
6

Eyes, Because the Sun's discolouring Rays have chaf'd the Lilly from my

6

6/5

Face. My envious Sisters saw my Bloom, And drove me from my Mo - - ther's

#

6b

5b

Home; Un-shelter'd all the Scorching Day They made me in their Vine-yard

6

7b

b

434

Largo Pia.

foli

Stay.

Ah

Ah

Simple

Largo Pia.

4

4

2/4
44

me! Simple me! my own, more dear; My own, a-las! was not my

6

9

6

2/4

Care:

Ah

Simple

me!

Ah

Simple

me!

Simple

6

6

4

2/4

6

4

2/4

6

me! my own, more dear; A - lafs! A - lafs! A - lafs! My

own, a - lafs! was not my Care: my own, a - lafs! was not my Care: My

own, a - lafs! was not my Care:

Invading Love the Fen - ces

Tutti Viol. 1^o F^o

Viol. 2^{do} F^o

F^o

broke, And tore the Clusters from the Stock; With eager Grasp the Fruit De - -

ria

F^o

P^o

destroy'd, Nor rested till the Ravage cloy'd.

Invading Love the Fences broke, And tore the Clusters from the

Stock: With eager Grasp the Fruit Destroy'd, Nor rested till the Ravage

Vio. 1^{mo}
Vio. 2^{do}

When e'er she speaks the Ac - - - cents wound, the

Unif^o
foLi

Ac - cents wound, and Mu - - sic floats upon the Sound

Vio. 1^{mo}
Vio. 2^{do}

When e'er she speaks the Ac - - - cents wound, the Ac - - - cents

wound, And Mu - - - sic floats upon the Sound. Mu - - - sic floats up -

on the Sound.

F^o

P^o

SHE

Forbear, O Charming Swain, forbear, thy Voice enchants my listning Ear:

Recit P^o

6 7 6

Largo

And while I Gaze my Bosom Glows: My fluttering heart with Love o'er flows: the shades of Night hang

6 # 3^b 4 6 6^b

Largo

o'er my Eyes, And ev'ry fence within me dies

5 6 6 6^b 6 5 4 3#

Trom: 1^oTrom: 2^aHaut: 1^oHaut: 2^aViol: 1^oViol: 2^a

Presto Allegro

tasto solo

This page contains a handwritten musical score on aged paper. The score is organized into two main systems of staves. The first system consists of eight staves: the top four are in treble clef and the bottom four are in bass clef. The key signature is one sharp (F#). The first four staves contain melodic lines with various note values and rests. The fifth and sixth staves feature dense, rapid sixteenth-note passages. The seventh staff is mostly empty, and the eighth staff contains a bass line with some notes and rests. The second system also consists of eight staves. The top four staves are in treble clef and contain sparse notation, including some rests and a few notes. The bottom four staves are in bass clef and contain more active notation, including sixteenth-note runs. The lyrics "O fill, fill, fill, fill with cooling Juice the Bowl:" are written below the bottom staff of the second system. There are several performance markings, including "p^o" (piano) and "f" (forte), and some fingerings like "6", "5", and "3".

O fill, fill, fill, fill with cooling Juice the Bowl:

Musical score for a piece in D major (two sharps). The score is written for voice and piano. The piano part features complex arpeggiated figures and chords, often marked with F^o and P^o . The vocal line includes the lyrics: "Afswege the Fever in my Soul! the Fever in my Soul! With Copious Draughts my Thirst remove, tafto folo".

The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system continues the piano accompaniment and includes the vocal line with the lyrics: "in my Soul! With Copious Draughts my Thirst remove, tafto folo".

The piano accompaniment includes various markings such as F^o , P^o , and 6 . The vocal line includes markings such as 7 , 8 , 5 , 4 , 3 , 6 , 4 , and 5 .

Handwritten musical score on page 41, featuring multiple staves with treble and bass clefs, key signatures of two sharps (F# and C#), and various musical notations including notes, rests, and ornaments. The lyrics "And sooth the Heart that's sick of Love. sooth the Heart" and "that's sick of Love. With Copious Draughts" are interspersed. Fingerings like "7 6 5" and "6 4 5" are indicated below the bass staff. Performance markings such as "p°", "foli", and "F°" are present throughout the score.

And sooth the Heart that's sick of Love. sooth the Heart

that's sick of Love. With Copious Draughts

Thirst remove - - - - - And sooth the Heart that's sick of

6 # # 6 5 * 6 5 7 6 5 5 6

foli tutti F^o

F^o F^o

Love, sooth the Heart that's sick of Love,

5 3 6 4 3 # F^o 6 5 6 5 4

This page contains a handwritten musical score for a piece in G major (one sharp). The notation is spread across 15 staves. The first four staves show a melodic line with some rests. The fifth staff begins a more complex section with sixteenth-note patterns. The sixth staff continues this with a 'P^o' dynamic marking. The seventh staff has a 'P^o' marking. The eighth staff has a 'P^o' marking. The ninth staff has a 'P^o' marking. The tenth staff has a 'P^o' marking. The eleventh staff has a 'P^o' marking. The twelfth staff has a 'P^o' marking. The thirteenth staff has a 'P^o' marking. The fourteenth staff has a 'P^o' marking. The fifteenth staff has a 'P^o' marking. The sixteenth staff has a 'P^o' marking. The seventeenth staff has a 'P^o' marking. The eighteenth staff has a 'P^o' marking. The nineteenth staff has a 'P^o' marking. The twentieth staff has a 'P^o' marking. The twenty-first staff has a 'P^o' marking. The twenty-second staff has a 'P^o' marking. The twenty-third staff has a 'P^o' marking. The twenty-fourth staff has a 'P^o' marking. The twenty-fifth staff has a 'P^o' marking. The twenty-sixth staff has a 'P^o' marking. The twenty-seventh staff has a 'P^o' marking. The twenty-eighth staff has a 'P^o' marking. The twenty-ninth staff has a 'P^o' marking. The thirtieth staff has a 'P^o' marking. The thirty-first staff has a 'P^o' marking. The thirty-second staff has a 'P^o' marking. The thirty-third staff has a 'P^o' marking. The thirty-fourth staff has a 'P^o' marking. The thirty-fifth staff has a 'P^o' marking. The thirty-sixth staff has a 'P^o' marking. The thirty-seventh staff has a 'P^o' marking. The thirty-eighth staff has a 'P^o' marking. The thirty-ninth staff has a 'P^o' marking. The fortieth staff has a 'P^o' marking. The forty-first staff has a 'P^o' marking. The forty-second staff has a 'P^o' marking. The forty-third staff has a 'P^o' marking. The forty-fourth staff has a 'P^o' marking. The forty-fifth staff has a 'P^o' marking. The forty-sixth staff has a 'P^o' marking. The forty-seventh staff has a 'P^o' marking. The forty-eighth staff has a 'P^o' marking. The forty-ninth staff has a 'P^o' marking. The fiftieth staff has a 'P^o' marking. The fifty-first staff has a 'P^o' marking. The fifty-second staff has a 'P^o' marking. The fifty-third staff has a 'P^o' marking. The fifty-fourth staff has a 'P^o' marking. The fifty-fifth staff has a 'P^o' marking. The fifty-sixth staff has a 'P^o' marking. The fifty-seventh staff has a 'P^o' marking. The fifty-eighth staff has a 'P^o' marking. The fifty-ninth staff has a 'P^o' marking. The sixtieth staff has a 'P^o' marking. The sixty-first staff has a 'P^o' marking. The sixty-second staff has a 'P^o' marking. The sixty-third staff has a 'P^o' marking. The sixty-fourth staff has a 'P^o' marking. The sixty-fifth staff has a 'P^o' marking. The sixty-sixth staff has a 'P^o' marking. The sixty-seventh staff has a 'P^o' marking. The sixty-eighth staff has a 'P^o' marking. The sixty-ninth staff has a 'P^o' marking. The seventieth staff has a 'P^o' marking. The seventy-first staff has a 'P^o' marking. The seventy-second staff has a 'P^o' marking. The seventy-third staff has a 'P^o' marking. The seventy-fourth staff has a 'P^o' marking. The seventy-fifth staff has a 'P^o' marking. The seventy-sixth staff has a 'P^o' marking. The seventy-seventh staff has a 'P^o' marking. The seventy-eighth staff has a 'P^o' marking. The seventy-ninth staff has a 'P^o' marking. The eightieth staff has a 'P^o' marking. The eighty-first staff has a 'P^o' marking. The eighty-second staff has a 'P^o' marking. The eighty-third staff has a 'P^o' marking. The eighty-fourth staff has a 'P^o' marking. The eighty-fifth staff has a 'P^o' marking. The eighty-sixth staff has a 'P^o' marking. The eighty-seventh staff has a 'P^o' marking. The eighty-eighth staff has a 'P^o' marking. The eighty-ninth staff has a 'P^o' marking. The ninetieth staff has a 'P^o' marking. The ninety-first staff has a 'P^o' marking. The ninety-second staff has a 'P^o' marking. The ninety-third staff has a 'P^o' marking. The ninety-fourth staff has a 'P^o' marking. The ninety-fifth staff has a 'P^o' marking. The ninety-sixth staff has a 'P^o' marking. The ninety-seventh staff has a 'P^o' marking. The ninety-eighth staff has a 'P^o' marking. The ninety-ninth staff has a 'P^o' marking. The hundredth staff has a 'P^o' marking.

6/5 # *rusto Solo* P^o

fill, fill, fill, fill with Cooling Juice the Bowl: F^o 9 8 7 5 4 3 7 6 5 4 3

Af-suage the Fever in my Soul! The Fever in my Soul!

P^o 6 6 5 4 F^o

With Copious Draughts My Thirst remove, And sooth the

P^o P^o P^o P^o P^o P^o P^o P^o

6 5

P^o 7 6 5

taato folo

Heart that's sick of Love. footh the Heart that's sick of Love.

With Copious Draughts My Thirst remove, My

Thirst re-move And sooth the Heart, sooth the Heart, sooth the

5 6 F° 6 5 7 4 6 5 7 6 5

Heart that's sick of Love. With Copious Draughts

6 7 6

Handwritten musical score on page 47, featuring multiple staves with notes, rests, and dynamic markings. The score includes vocal lines and piano accompaniment. Key lyrics include "my Thirst re - move," and "And sooth the Heart, sooth the Heart, sooth the".

The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The vocal line includes the lyrics "my Thirst re - move,". The second system continues the piano accompaniment and includes the lyrics "And sooth the Heart, sooth the Heart, sooth the".

Dynamic markings include p^o (piano) and F^o (forte). The score also includes various musical notations such as slurs, ties, and fingerings (e.g., 7, 5, 6, 6, 6).

Heart that's sick of Love, sooth the Heart that's sick of

Pianiff^o

Pianiff^o

Pianiff^o

Pianiff^o

Pianiff^o

Pff^o

Pianiff^o

Pianiff^o

5 3 7[#] 5 7 4 6 4 5 3

Love

F^o

F^o

F^o

F^o

6 6 6 5

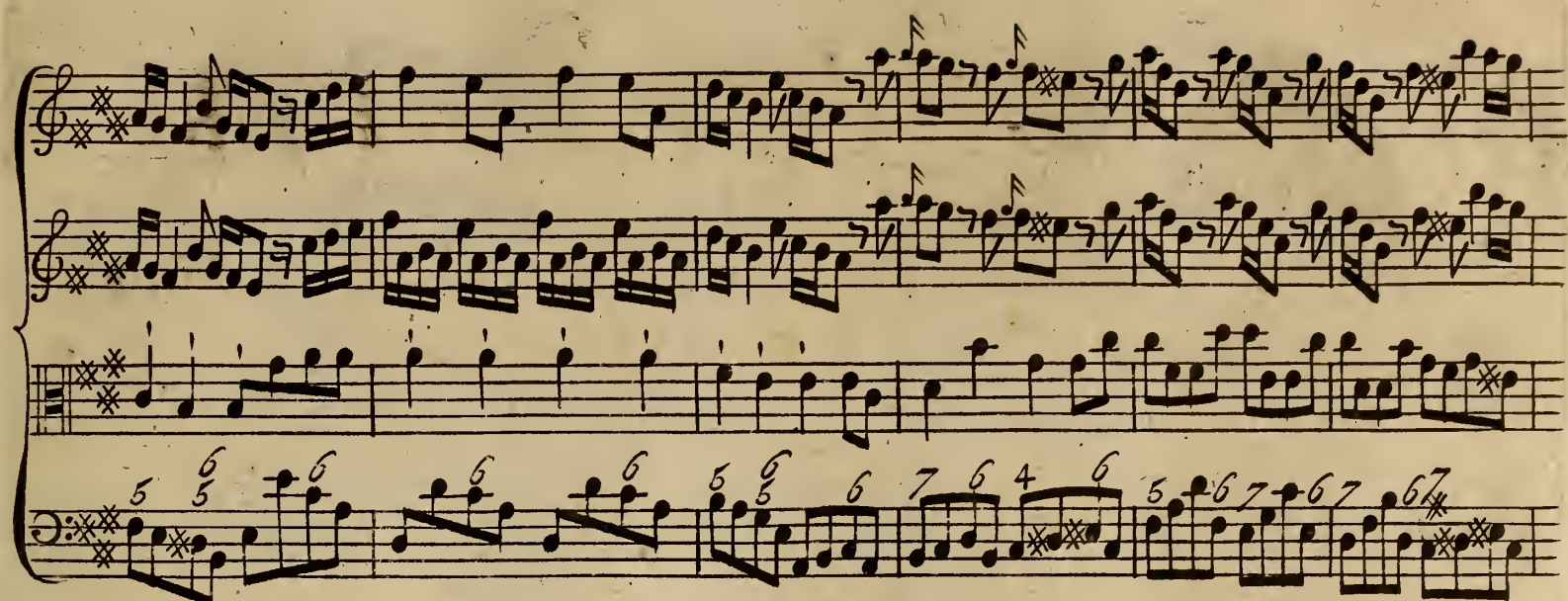
This page of handwritten musical notation is for a piece in G major, indicated by two sharps (F# and C#) on the treble clef. The notation is arranged in two systems of staves. The first system consists of eight staves, with the first four staves containing a melodic line and the last four staves containing a more complex, possibly keyboard or lute, accompaniment. The second system also consists of eight staves, with the first four staves continuing the melodic line and the last four staves continuing the accompaniment. The piece concludes with a double bar line. The text 'tatto solo' is written below the first staff of the second system, and 'The end of the First Part' is written below the last staff of the second system.

Sinfonia

Allegro Affai

Haut:
UnifonVio:
Unifon

Allegro Affai



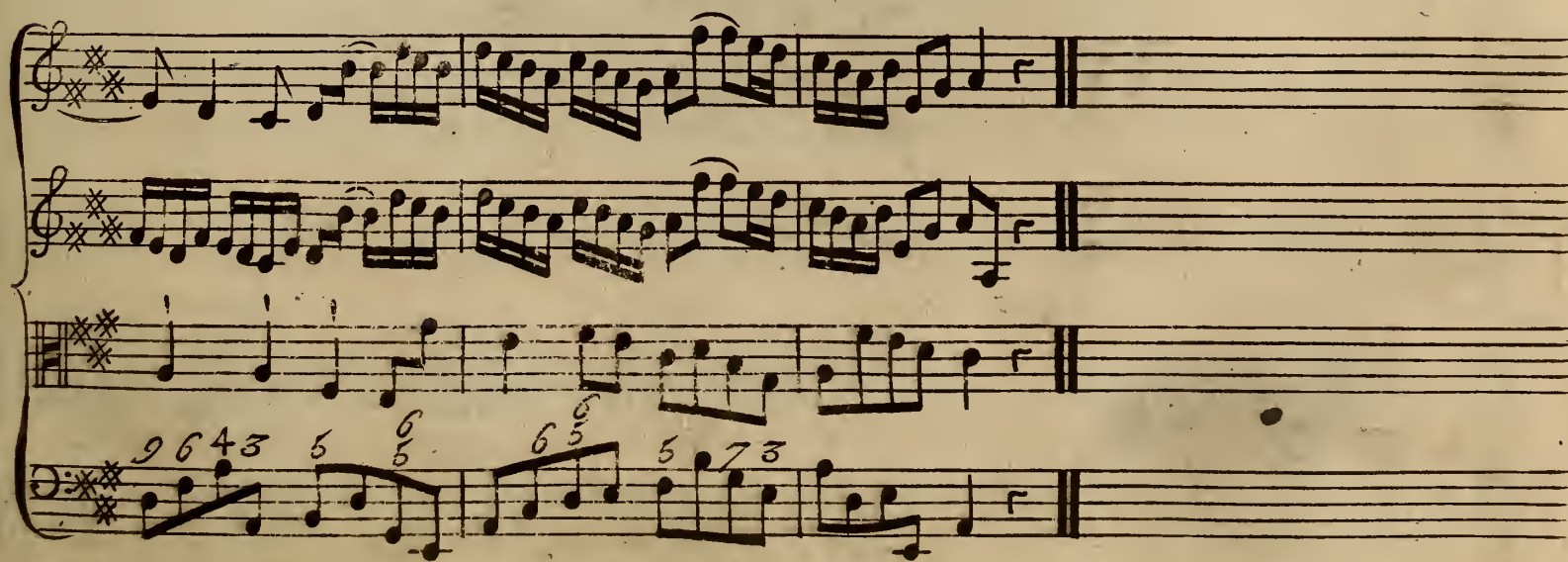
The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are in bass clef with the same key signature. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes. The bass line includes several fingerings indicated by numbers 5, 6, and 7.



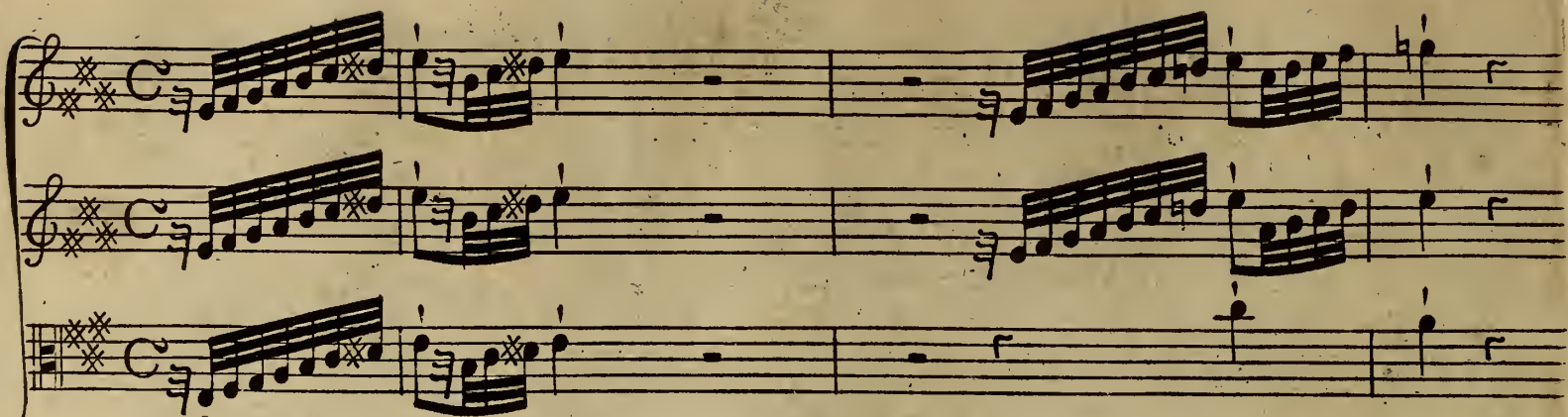
The second system of musical notation also consists of four staves. The top two staves are in treble clef with a key signature of three sharps. The bottom two staves are in bass clef with the same key signature. The melody continues with intricate patterns, including some rests in the upper staves. The bass line shows fingerings such as 6, 7, and 6.



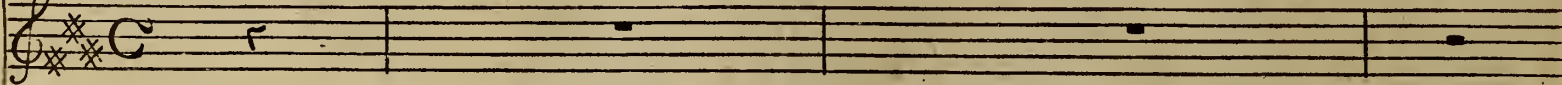
The third system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of three sharps. The bottom two staves are in bass clef with the same key signature. The music continues with a dense, flowing melody. The bass line includes fingerings like 4, 5, 6, 7, and 9, as well as some accidentals.



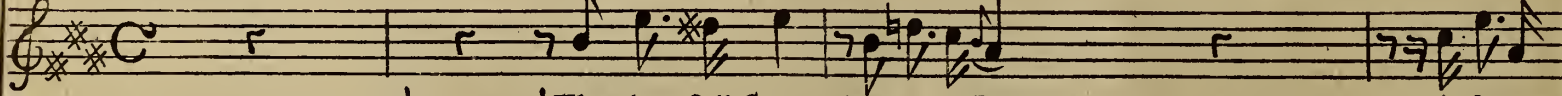
The fourth system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of three sharps. The bottom two staves are in bass clef with the same key signature. The system concludes with a final cadence. The bass line includes fingerings such as 9, 6, 4, 3, 5, and 6.



She *Recit.*

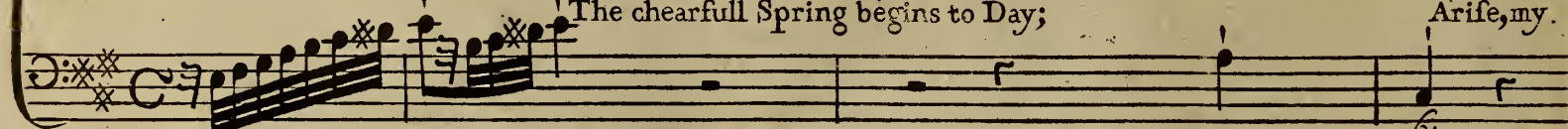


He *Recit.*



The chearfull Spring begins to Day;

Arise, my



Taſto Solo

6
54

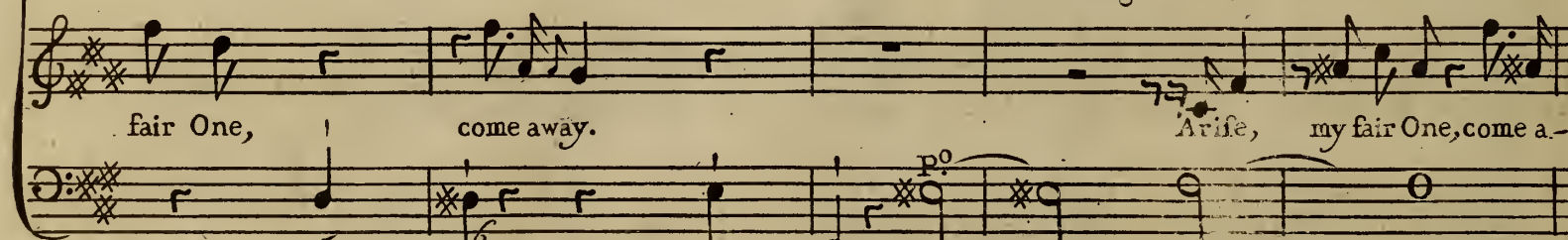


Sweet Muſic Steals along the Air, -- Hark! -- Hark! --

fair One,

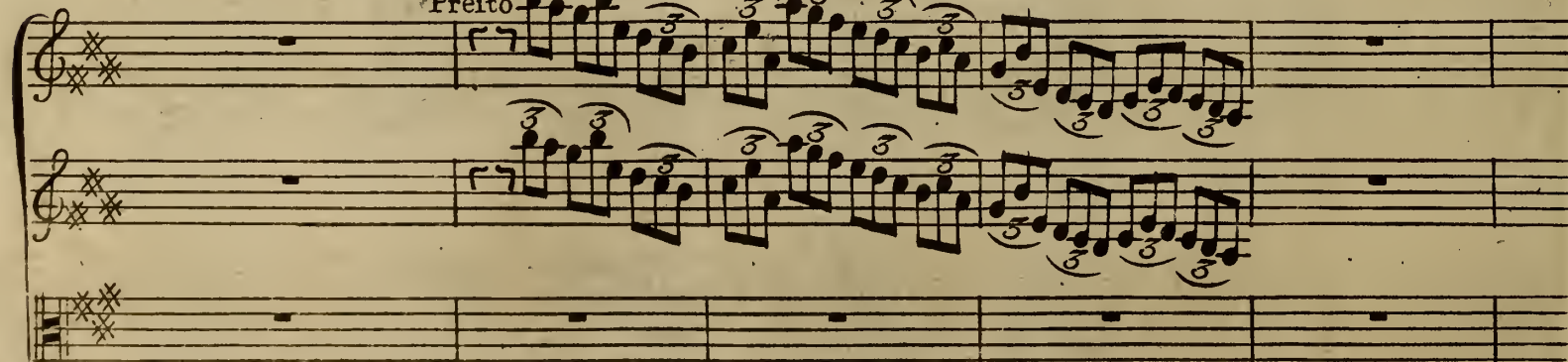
come away.

Arise, my fair One, come a-



5

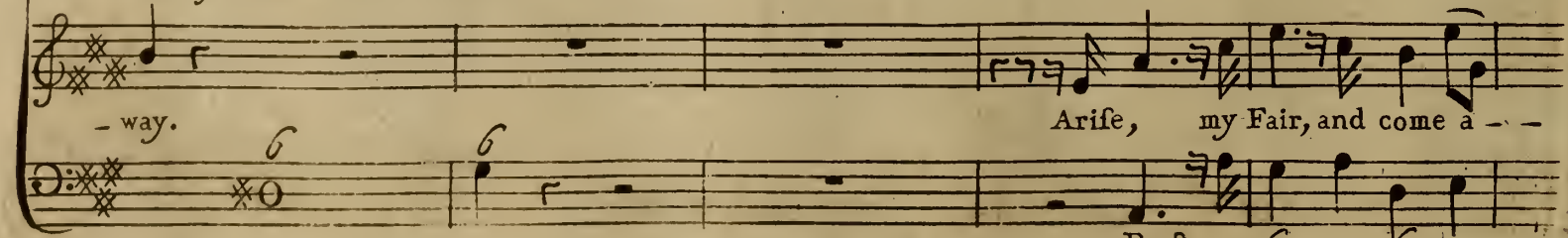
Presto



my Beloved's voice I hear!

- way.

Arise, my Fair, and come a --



Presto

6

5

for. *P^o*

for. *P^o*

-- way, come a-way, come a-way, The chearfull Spring begins to Day: The.

5 6 6 6 6 6 6 *

Pia.

Pia.

chearfull Spring begins to Day: Arise, my Fair, and come a-

for. *Pia.*

5 6 5 6 *

Vic. Unifon for.

for.

-- way, come a -- way, come a-way. The chearfull Spring begins to Day: Arise, my Fair, and come a-

6 6 6 6

Pia. For. For. For.

- way, come a - way, come, a - way, The chearfull Spring begins to Day:

Pia. Pia. For.

Bleak Winter's gone, with all her Train of Chilling Frosts, and dropping

Pia. For.

Pianifs^o For.

Rain: Tasto Solo Amidst the Verdure of the Mead The Primrose lifts her Velvet Head: For.

Pianifs^o German Flutes tr Vio. Pianifs^o

The warbling Birds the Woods a - mong; Salute the Season with a Song: Sa -

6 5 * 6 4 7 6 * 2 4

For.

For.

lute the Sea son with a Song:

For.

tr

P^o

The cooing Turtle in the Grove Renews his tender Tale of

P^o

Pia.

Pia.

Love; Pia.

The Vines their In-fant Tendrills Shoot: The Fig-Tree

For.

For.

buds with ear-ly Fruit: all, all, Welcome in, Welcome

For.

For. Pia. For. Pia. For. Pia.

in the genial Ray: Arise, my Fair, and come a -- way. come a -- way. come a --

For. Pia. For. Pia. For. Pia. Vio. 2d^o For. Pia.

- way. Arise, my Fair, and come a -- way. come a -- way. come a -- way. Arise, my Fair, & come a --

Haut. 1^{mo} Chorus

Haut. 2^{do}

Vio. 1^{mo} For. Pia.

Vio. d^o For. Pia.

For.

- way. All, All, welcome in, welcome in the genial Ray, Arise, O

All, All, welcome in, welcome in the genial Ray, Arise, O

All, All, welcome in, welcome in the genial Ray, Arise, O

All, All, welcome in, welcome in the genial Ray, Arise, O

All, All, welcome in, welcome in the genial Ray, Arise, O

Chorus 2 6 6 6 6 5 6 2 6

First system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three sharps (F#, C#, G#). The notation includes eighth notes, sixteenth notes, and triplets.

Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way.

Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way.

Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way.

Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way.

Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way.

6 6 5 6 6 6 6 7 5 5

Second system of musical notation, featuring five staves. The notation continues with eighth notes, sixteenth notes, and triplets.

come a - - way. come a - - way. Arife, O Fair One! come a - - way.

come a - - way. come a - - way. Arife, O Fair One! come a - - way.

come a - - way. come a - - way. Arife, O Fair One! come a - - way.

come a - - way. come a - - way. Arife, O Fair One! come a - - way.

come a - - way. come a - - way. Arife, O Fair One! come a - - way.

6 6 6 6 7 5 6 5 6

Duet

Vivace troppo

Viol. 1.^{mo}

Viol. 2.^{do}

SHE.

HE.

Vivace troppo

Fortis: Pianiss^o

Fortis: Pianiss^o

Pianiss^o

Fortis:

Forte

Forte

Forte

To-

Pianiss^o

Tafo Solo

Pia.

Pia.

gether, Together, Together let us range - the Fields, Impearled with the

Together, Together, Together let us range - the Fields,

morn--ing Dew; Or view the Fruits the Vineyard yeilds,
 Impearled with the morn--ing Dew; Or the

Pia.

There in clofe embower'd Shades, Impervious to the Noon-tide Ray, By tinkling
 Apples cluftering Bough: There in clofe embower'd Shades, Impervious to the Noon-tide Ray,

Rills, We'll love - - - the ful-try Hours away. We'll love - - -
 on Rofy Beds, We'll love - - - the fultry Hours away. We'll

For. Pia.

the Sultry Hours away. We'll love the Sultry Hours away. the
love the Sultry Hours away. We'll love the Sultry Hours a-

Sultry Hours away. We'll love the Sultry Hours away.
-way. the Sultry Hours away. We'll love the Sultry Hours away. For. 6 6

tr Fortifs. Pia.
Fortifs. Fortifs. Together, Together,
Together, Together, To-

Pia.

Together let us range the Fields, Impearled with the morn--ing
 -gether let us range the Fields, Impearled with the morn-ing Dew;

Pia. 6 7 6 7

Dew; Or the Apples clustering Bough: There in close embower'd
 Or view the Fruits the Vineyard yeilds, There in close embower'd

5 6 6 6 7 5 6 6 6 7

Shades, Impervious to the Noon-tide Ray, By tinkling Rills, on Rofy
 Shades, Impervious to the Noon-tide Ray, By tinkling Rills, on Rofy Beds,

6 5 5 6 5 6 5 6 5 6

For. Pia. For. Pia. For. Pia. For. Pia.

Beds, We'll love the Sultry Hours away. We'll love the

We'll love the Sultry Hours away. We'll love

5 6 7 7 6 5 6 5 6 7 7 6 7 6 4

Sultry Hours a-way. the Sultry Hours away. By tinkling

the Sultry Hours away. the Sultry Hours away.

7 6 6 7 6 6 6 6 5 6 4

Rills, on Rofy Beds, We'll love

By tinkling Rills, on Rofy Beds, We'll love

5 6 5 6 5 6 6 5 6 7 7 6 5 9 8

First system of musical notation, measures 1-12. The system consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many eighth and sixteenth notes. Below the bass staff, there are fingerings: 4, 3, 4, 3, 4, 3, 4, 3, 6, 5, 6, 5, 4, 3.

Second system of musical notation, measures 13-24. The system consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature is three sharps (F#, C#, G#). The music continues with complex rhythmic patterns. Below the bass staff, there are fingerings: 6, 5, 5, 6, 5, 6, 5, 7, 6, 6, 6, 5, 4, 3. There are also trills (tr) marked above some notes in measures 19 and 21.

Third system of musical notation, measures 25-36. The system consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature is three sharps (F#, C#, G#). The music continues with complex rhythmic patterns. Below the bass staff, there are fingerings: 6, 5, 5, 6, 5, 6, 5, 7, 6, 6, 6, 5, 4, 3. There are also trills (tr) marked above some notes in measures 29 and 31.

Fourth system of musical notation, measures 37-48. The system consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature is three sharps (F#, C#, G#). The music continues with complex rhythmic patterns. Below the bass staff, there are fingerings: 6, 5, 5, 6, 5, 6, 5, 7, 6, 6, 6, 5, 4, 3. There are also trills (tr) marked above some notes in measures 41 and 43.

For.

For.

For.

By tinkling Rills, on Rosy Beds, We'll

By tinkling Rills, on Rosy Beds, We'll

Pia.

For.

Pia.

For.

Pia.

love the Sultry Hours away. the Sultry Hours away.

love the Sultry Hours away. the Sultry Hours away.

Tafo Solo

For.

For.

For.

love the Sultry Hours away. the Sultry Hours away.

love the Sultry Hours away. the Sultry Hours away.

Fortifs.° Pianifs.° For.

Fortifs.° Pianifs.° For.

Pianifs.° For.

Fortifs.°

Tasto Solo

Pianifs.°

For.

For.

For.

For.

For.

6 5 6 7 6 6 6 4 5 3 6 7 6 6 6 5 4 3

Recitative.

HE.

How lovely art thou to the Sight, For Pleasure form'd, and Sweet Delight! Tall as the

Pia.

Palm-Tree is thy Shape, Thy Breasts are like the clust'ring Grape.

6

Vio. Unifon Allegro

Pia. 6

Let me, (Love) thy

Pia. 6

Bole ascending, On the Swelling Clusters feed: With my Grasp the Vine-Tree bending, In my

For.

close embrace shall bleed. In my close embrace shall bleed. For.

Stay me with de-licious Kisses, From thy Honey-

1st

2d

-dropping Mouth; Sweeter than the Summer Breezes, Blowing from the ge-nial South.

tr For.

tr For.

Blow-ing from the genial South. For.

She. Recitative.

O that a Sister's Specious Name Conceald from prying Eyes my Flame: Uncensur'd then I'd own my

Pia. 6

Love, And Chasteft Virgins should approve: Then fearless to my Mother's Bed, My Seeming

Brother would I lead: Soft Transports should the Hours employ, And the Deceit should crown the Joy.

Adagio

Soft, I adjure you, I adjure you by the Fawns, That bound across the flow'ry

Violoncello Adagio

Lawns, Ye Virgins, Ye Virgins, Ye Virgins, that ye light - - - ly move, Nor with your

Vio. 1mo

Pianissimo

Vio. 2do

Pianissimo

Whispers wake - - my Love.

Pianissimo

He. Recitative

My Fair's a Garden of Delight, Enclos'd, and hid from vulgar Sight; Where Streams from

bubbling Fountains Stray, And Flowers enrich the Verdant Way.

Viol 1^o *Vivace* *Pianiss^o*

Viol 2^o *Pianiss^o*

Bassoon solo

Organo *Vivace Pianiss^o*

Pianiss^o

Pianiss^o

Pianiss^o

Softly rise, O southern Breeze - - - - -

And kind-ly fan the bloom-ing Trees;

Up-on my spi-cy Gar-den

blow, That sweets from ev'ry Part from ev'ry Part may flow.

That sweets from ev'ry Part, from ev'ry Part may flow!

That sweets from ev'ry Part, from ev'ry Part may flow.

Pianffo

Pianffo

Pianffo

Forte

Soft - ly rise, O southern

Breeze! And kindly fan the blooming

Trees: Up-on my

spi-ry Garden blow, That sweets from ev'ry Part, from ev'ry

Part may flow

Up-on my spi-cy Garden blow, That sweets from ev'ry Part, from ev'ry

Part may flow. That sweets from ev'ry Part, from ev'ry Part may Flow.

F°

F°

F°

Chc:

6 4 3 6 4 3 6

Chorus

Haut. 1°

Haut. 2 da

Viol. 1°

Viol. 2 da

Canto

Alto

Tenor

Bass

Ye southern Breezes, gent-ly Blow,

Ye southern Breezes, gent-ly Blow,

Ye southern Breezes, gent-ly Blow,

Ye southern Breezes, gent-ly Blow, Pianiff°

organo 6 senza organo 6 org: F° 6 6q senza org: 6 6q

Pianiff°

Pianiff°

Pianiff°

Pianiff°

Chorus

H. 1^{mo}
H. 2^{do}

F^o *P^o* *F^o* *P^o* *F^o* *P^o*

That sweets from ev'ry Part, from ev'ry Part may flow.

That sweets from ev'ry Part, from ev'ry Part may flow. That

That sweets from ev'ry Part may flow. That

That sweets from ev'ry Part may flow. *6*

organo *6* *senza org.*

F^o *P^o* *P^o* *P^o* *P^o* *P^o*

That sweets from ev'ry Part, from ev'ry Part may flow.

sweets from ev'ry Part, That sweets from ev'ry Part, from ev'ry Part may flow.

sweets from ev'ry Part, That sweets from ev'ry Part may flow.

That sweets from ev'ry Part may flow. *po 2*

org. *6* *senza org.*

First system of musical notation, featuring piano and organ parts. Dynamic markings include *F^o* and *Pianffo*. The organ part includes a *feto* marking.

Second system of musical notation, including vocal parts with lyrics "Ye fouthern Breezes," and organ accompaniment. Dynamic markings include *F^o* and *Pianffo*. The organ part includes a *Senz: Org.* marking.

Third system of musical notation, featuring piano and organ parts. Dynamic markings include *F^o* and *Pianiff*. The organ part includes a *Senz: Org.* marking.

Fourth system of musical notation, including vocal parts with lyrics "gent-ly Blow, That Sweets from ev'ry" and organ accompaniment. Dynamic markings include *Pianffo* and *F^o*. The organ part includes a *Senz: Org.* marking.

Part from ev'ry Part may flow. That sweets from ev'ry Part, That

Part, from ev' - ry Part may flow. That sweets from ev'ry Part, That

ev' - ry Part may flow. That

ev' - ry Part may flow. P⁰ That

6 fenza org. F⁰ org.

sweets from ev'ry Part from ev' ry Part may flow. That sweets from ev'ry

sweets from ev'ry Part, from ev' ry Part may flow. That sweets from.

sweets, That sweets from ev'ry Part may flow. That sweets from ev'ry Part, That sweets from ev'ry

sweets from ev' - ry Part may flow. That sweets from ev'ry Part, That sweets from

6 tafo solo

77

Pianffo

Pianffo

Pianffo

Part, from ev'ry Part may flow.

ev' - ry Part may flow.

Part, from ev' - ry Part may flow.

ev' - ry Part may flow.

6 Pianffo *Senz: Org.*

5 6 5 6 5 6 5 6 9 6

5 4 3 6 4 3 6 6 5 3

Fo org.

The end of the Second Part.

Largo

6 6^b 6 4 P° 7^b 6 5 4 F° P° 4^b 6 F°

4 A - rise, my Fair, the Doors unfold, Receive me Shivering, shivering, shivering with the

P° F° P° F° P° P° F° P°

6 5 6 5 6^b 7^b 6

Recit

My Heart amidst my slumbers wakes, And tells me my Belov - ed

Cold: shivering w the Cold:

7 F° P° 4 F° P° 4^b 6 7^b 6

speaks.

A - rise, my Fair, the Doors unfold, Receive me Shiv'ring, Shiv'ring.

Shiv'ring with the Cold: shiv'ringth the Cold: The Chill - drops hang up-on my Head, and Night's Cold

Dews my Cheeks o'er - spread: Night's Cold dews my Cheeks o'er - spread: Re-ceive me

Dolce

Dolce

Dolce

Dolce

Dolce

dropping to thy Breast, And lull me, lull me in thy Arms to Rest. lull me in thy

Tasto Solo

Po

Po

Arms - - - lull me, lull me in thy Arms - - - in thy Arms to Rest.

Po

Recit.
Obedient to thy Voice I hie; The willing Doors wide open fly. Ah!

6 6 F^o P^o

Presto F^o
Ah! whither, whither art thou gone?

7^b F^o

Where is my love-ly Wand'rer down?

5^b 6

Where!

Where is my lovely Wand'rer Flown?

Vivace ma non Troppo

Ye Bloom - ing Virgins, Ye Bloom - ing Virgins, as you rove, If

Vivace ma non Troppo

6 5
4 3

chance you meet my Stray - ing Love, I charge you, charge you tell him how !

F^o *P^o* *F^o* *P^o* *F^o* *P^o*

6 7 6 6 2 6 6 6 4 5

foli Mourn - - - - - And pant, and die, pant, and die - - - - - for

Tafo folo

b 6 7 b 6 5 b 6 5 4 3 4 6 6 b 6 4 4 4 6 b 6

tutti pia. *Soli* his Re - turn. I charge you, charge you tell him how I mourn - how I Mourn -

6 b 4 5 6 b 4 5 b 6 4 4 3 b 6 5 6 9 8

7 6^b 5, 6 5 4[#] tafto solo 6 6 6 6 6 6 6 5[#]

turn. pant, and die, pant, and die - - - for his Re-turn.

tafto folo

6 6 6 6 6 6 6 6 5 # b b

Handwritten musical score for "The Rose Tree" on five staves. The first three staves contain the melody in treble clef with a key signature of one flat (B-flat). The fourth staff is empty. The fifth staff contains the bass line in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and bar lines.

Largo. Chorus of Virgins.

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

-tinguish'd Charms a-dorn, And finish out his radiant Form!

-tinguish'd Charms a-dorn, And finish out his radiant Form!

-tinguish'd Charms a-dorn, And finish out his radiant Form?

Vio. Unifon *P^o* *mo Pia.*
German Flute with the Voice *P^o* Vio. 1
She *P^o* Vio. 2d^o

On his Face the Ver - - nal Rose, Blended with the Lil - - ly glows;

Allegro 6 6 5 6 6 6

His Locks are as the Ra - - ven black, In Ring-lets wav - ing

For. *Pia.*

down his Back; His Eyes with mild - - er

4 3* 6 For. 6 5 6 *

For. *Pia.* For. *Pia.*

Beau - - ties beam, Than bil - - ling Doves be-side the Stream; His youth - full Cheeks are

5 6 * 2 6 6 6 5 6 6 *

Vio. 1^{mo} Pia.

Vio. 2^{do} Pia.

Pia.

He. Recit.

Sweet Nymph, whom ruddier Charms adorn, Than open with the rosy Morn; Fair as the

Pia.

Moon's unclouded Light, And as the Sun in Splendor bright; Thy Beauties dazzle from afar,

For. Largo e Piano

Pia.

For. Pia.

For.

She

Like glittering Arms that gild the War. O take me! take me!

For. Largo e Piano

For. Staccato

Stamp me on thy Breast! Deep let the Image be imprest; For

For. Staccato

4#

4#

Love like armed Death is Strong, Rudely he drags his Slaves along: If once to Jealousy he

6 5 6

turns, With never dying Rage, never dying Rage he burns.

Pia.

Allegro ma non troppo

For. Pia.

Pia.

For. Pia.

Pia.

For. Pia.

Thou soft Inva-der of - the Soul, O Love who, who -

Thou soft Inva-der of - the Soul, O Love who, who -

Pia. 6 9 6 5 4 3

Pia.

Allegro ma non troppo

Pia.

For.

For.

Pia.

For.

Pia.

For.

- shall thy Power controul! To quench thy Fires whole Ri - vers

- shall thy Power controul! To quench thy Fires whole Ri - vers

7 6 5 7 6 5 6 #

For.

Pia.

For.

Pia.

For.

Pia.

. drain, Thy burn - ing Heat shall still re - main. Thy

. drain, Thy burn - ing Heat shall still re - main. Thy

Pia.

For.

For.

For.

For.

burn - ing Heat shall still remain.

burn - ing Heat shall still remain.

6 6 # For. 6 6 5 6 5

For. Pia.

For. Pia.

For. Pia.

Thou soft Inva - der of - the Soul, O Love who, who shall thy Power controul!

Thou soft Inva - der of - the Soul, O Love who, who shall thy Power controul!

Pia. 6 9 6 5 4 3 For. Pia. 7 6 5 For. 6 5

Pia.

Pia.

Pia.

To quench thy Fires whole Ri - vers drain, Thy

To quench thy Fires whole Ri - vers drain, Thy

6 Pia.

For. Pia. For.

For. Pia. For.

For. Pia. For.

burn-ing Heat shall still re-main. Thy burn-ing Heat shall still re-

burn-ing Heat shall still re-main. Thy burn-ing Heat shall still re-

For. 6 6

Pia. Pia. Pia.

-main. To quench thy Fires whole Ri- vers.

-main. To quench thy Fires whole Ri- vers.

For. For. For.

For.

drain, whole Ri- vers drain, Thy burn-ing Heat shall

drain, whole Ri- vers drain, Thy burn-ing Heat shall

For. 6

Pia. *For.* *Pia.* *For.* *Pia.* *For.*

Still remain. Thy burning Heat shall Still remain.

Still remain. Thy burning Heat shall Still remain.

Pia. *For.*

Allegro *Allegro* *Allegro* *Allegro*

In vain, In vain, In vain we trace the Globe, to try If powerfull Gold thy

In vain, In vain, In vain we trace the Globe, to try If powerfull Gold thy

Allegro

Pia. *Pia.* *Pia.*

Joys can buy: to try If powerfull Gold thy Joys can buy:

Joys can buy: to try If powerfull Gold thy Joys can buy: The Treasures of the World will prove Too poor a

Pia. $\frac{1}{2}$ 6 8 $\frac{2}{4}$

The Treasures of the World will prove Too poor a Bribe to purchase Love. Too poor a Bribe Too poor a

For. For. For. Love. Too poor a Bribe to purchase Love. The Treasures, The Treasures of the World will Bribe to poor a Bribe to purchase Love. The Treasures, The Treasures of the World will

Chorus prove Too poor a Bribe Too poor a Bribe Too poor a Bribe to purchase Love. Chorus prove Too poor a Bribe Too poor a Bribe to purchase Love. Chorus

Chorus

Tromba
e
SecondaHaut.
1. moHaut.
2 doViolino
1 moViolino
2 do

Canto

Alto

Tenor

Basso

In vain, in vain, in vain we trace the Globe, to try If pow'rfull Gold thy Joys — can

In vain, in vain, in vain we trace the Globe, to try If pow'rfull Gold thy Joys can

In vain, in vain, in vain we trace the Globe, to try If pow'rfull Gold thy Joys — can

In vain, in vain, in vain we trace the Globe, to try If pow'rfull Gold thy Joys can

buy: To try If pow'rfull Gold thy Joys — can buy: The Treasures of the World will prove Too

buy: To try If pow'rfull Gold thy Joys — can buy:

buy: To try If pow'rfull Gold thy Joys can buy:

buy: To try If pow'rfull Gold thy Joys — can buy:

4 6 8

[illegible]

Too poor a Bribe to purchase Love. Too poor a
 World will prove Too poor a Bribe to purchase Love. to purchase Love. Too poor a
 poor a Bribe, Too poor, Too poor a Bribe to purchase Love. Too poor a
 Too poor a Bribe to purchase Love. Too poor a
 Tutti 6 6 2 6 2 6 2 6 2

Bribe to purchase Love. In vain, In vain, In vain, In vain we
 Bribe to purchase Love. In vain, In vain, In vain, In vain we
 Bribe to purchase Love. In vain, In vain, In vain, In vain we
 Bribe to purchase Love. In vain, In vain, In vain, In vain we

trace the Globe, to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy

trace the Globe, to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy

trace the Globe, to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy

trace the Globe, to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy

Joys can buy: Too poor a Bribe to purchase

Joys can buy: The Treasures of the World will prove Too poor a Bribe to purchase

Joys can buy: The

Joys can buy: 2 6 6

Bribe to purchase Love.

Love. The Treasures of the World will prove, The Treasures of the World — will

Love. The Treasures of the World will prove,

Treasures of the World — will prove, of the World will prove, The Treasures of the World will

The Treasures of the World will prove, of the World will

Tutti Bafsi

prove, Too poor a Bribe, Too poor a Bribe to purchase—

Too poor a Bribe, Too poor a Bribe, Too poor a Bribe to purchase

prove, Too poor a Bribe to purchase Love. Too poor a Bribe, Too poor a Bribe to purchase

prove, Too poor a Bribe, Too poor a Bribe to purchase

Violoncelli Tutti

This is a page from a musical score for the song "The Love Song" (Die Liebessong) by Franz Schubert. The score is written for voice and Violoncelli (Violoncello). The music is in 3/4 time and G major. The lyrics are in German and English. The vocal parts are written in treble clef, and the Violoncelli parts are written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Love, Too poor a Bribe, to purchase Love. Too poor a Bribe to purchase Love. — The Love, Too poor a Bribe, to purchase Love. to purchase Love. to purchase Love." The score is arranged in two systems, with the vocal parts and Violoncelli parts written on staves. The lyrics are written below the vocal staves. The Violoncelli parts are written in bass clef and include dynamic markings such as "Tutti".

Violoncelli Tutti Violoncelli Tutti

[illegible]

Bribe, Too poor a Bribe to purchase Love. The Treasures, The Treasures, The

Bribe, Too poor a Bribe to purchase Love. The Treasures, The Treasures of The

Too poor a Bribe to purchase Love. The Treasures, The Treasures, The

Too poor a Bribe to purchase Love. The Treasures, The Treasures,

76

$\frac{7}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{3}$

Treasures of the World, the World will prove,

World — — — will prove, Too poor a Bribe to purchase

Treasures of the World, the World will prove, will prove, Too poor, Too poor a

of the World will prove Too

✳

4

6 4+ b

Adagio

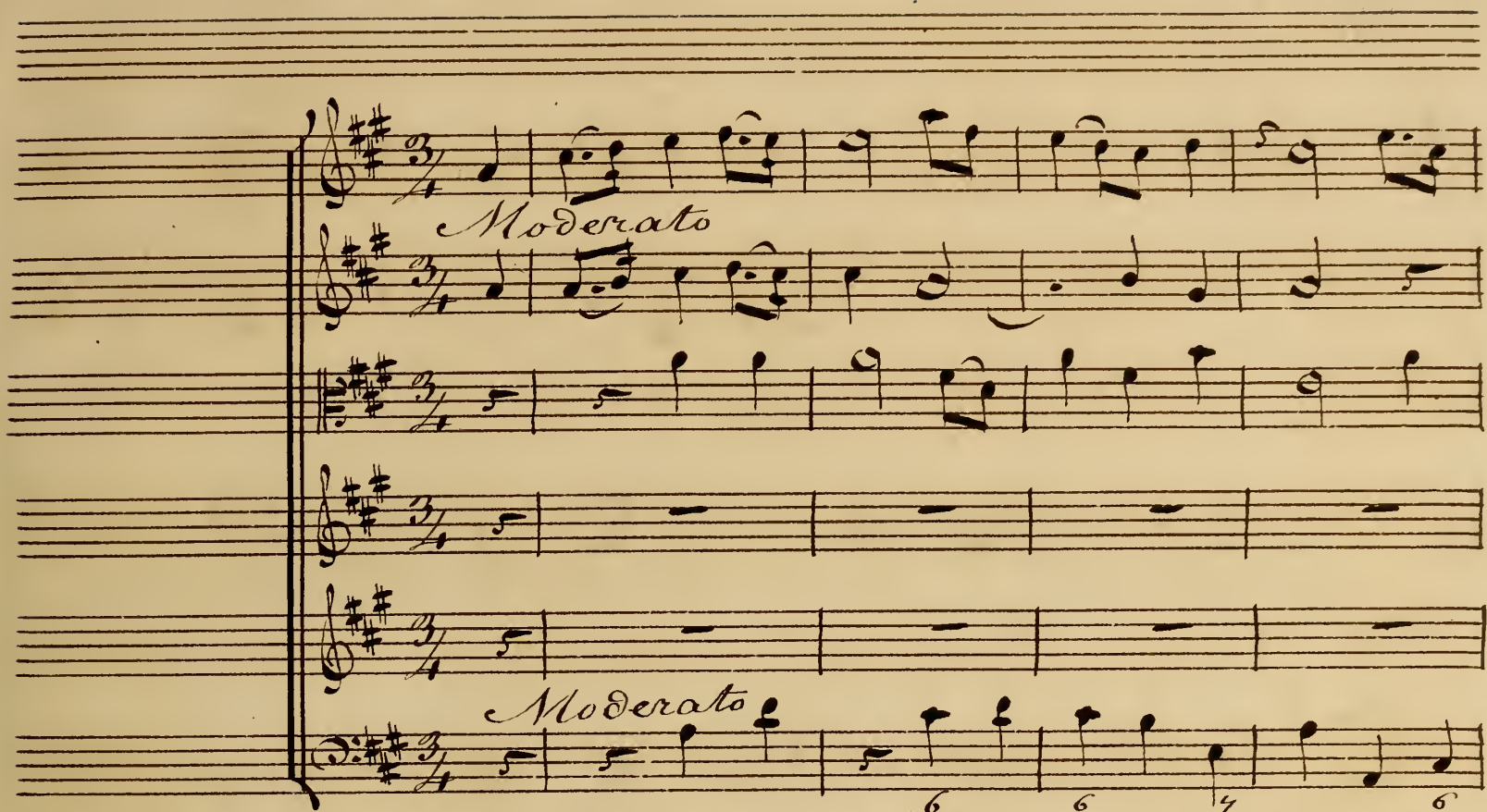
Too poor a Bribe, to purchase Love. Too poor a
Love. Too poor a Bribe to purchase Love. Too poor a
Bribe Too poor, to purchase Love. Too poor a
poor, Too poor a Bribe to purchase Love. Too poor a

6 4/4 6 7 6 7 Adagio 17

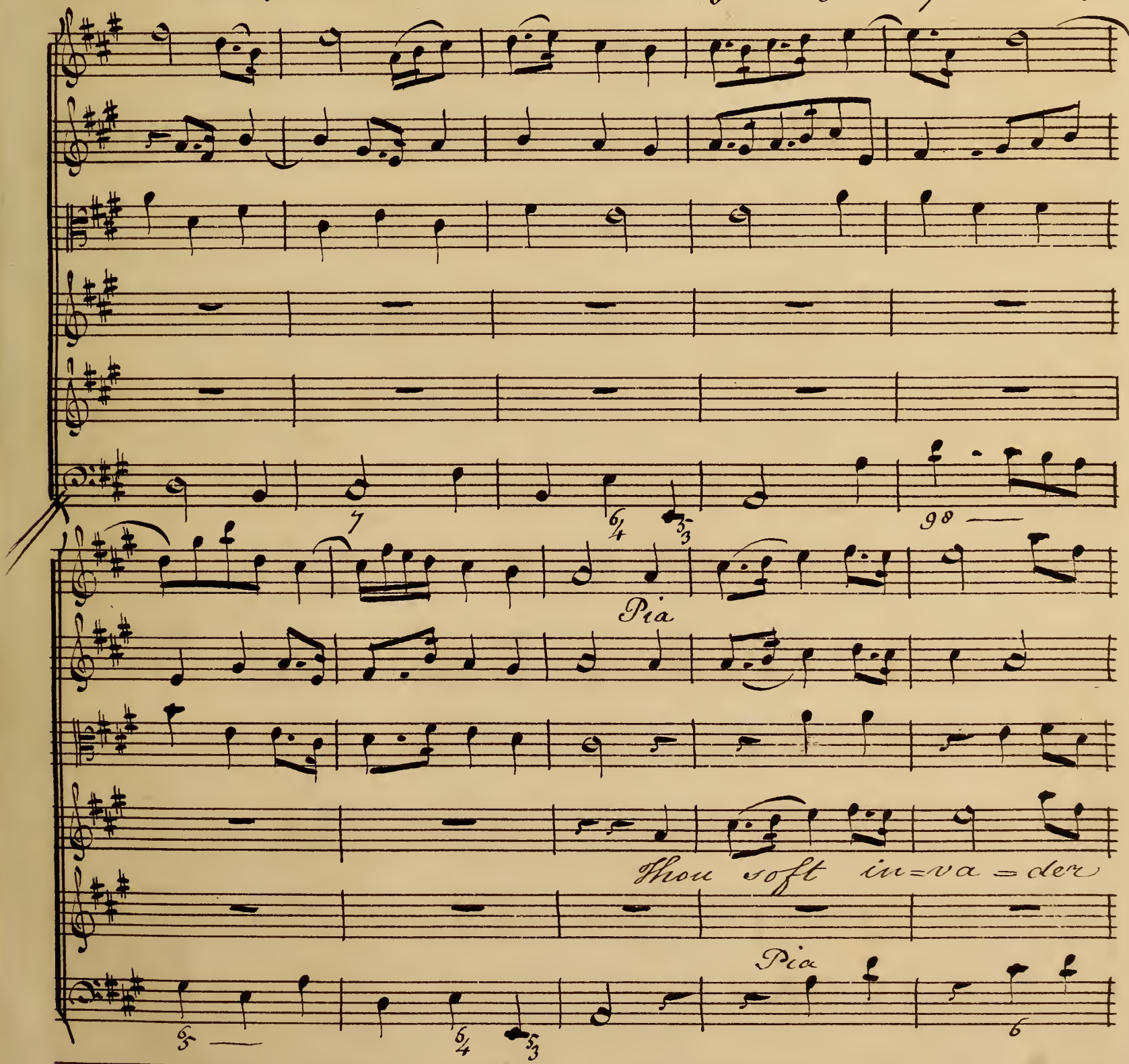
Adagio

Bribe, to purchase Love.
Bribe, to purchase Love.
Bribe, to purchase Love.
Bribe, to purchase Love.

Finis



Musical score system 1, featuring a grand staff with five staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo marking *Moderato* is written above the second staff. The notation includes various note values, rests, and fingerings (6, 6, 7, 6) in the bass line.



Musical score system 2, continuing the piece. It features a grand staff with five staves. The key signature remains two sharps (F# and C#). The tempo marking *Pia* is written above the second staff. The notation includes various note values, rests, and fingerings (7, 6/4, 3/3, 98, 6, 6/4, 3/3, 6). The lyrics "Thou soft in-va-der" are written below the second staff.

8

of the soul O Love who shall thy pow'r controul

who who shall thy pow'r controul who

Thou soft in=

= shall thy pow'r controul O Love

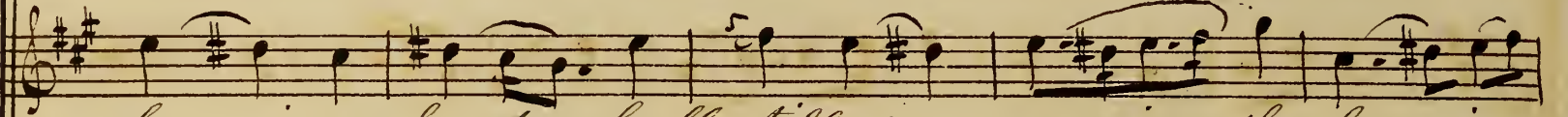
= va-der of the soul O Love who shall thy

who shall thy pow ——— er controul who
pow ——— er controul who

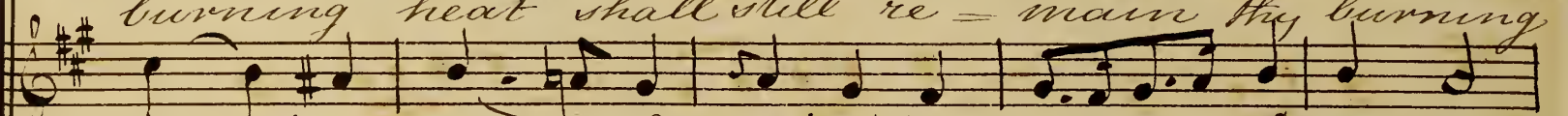
shall thy pow ——— er controul

shall thy pow ——— er controul

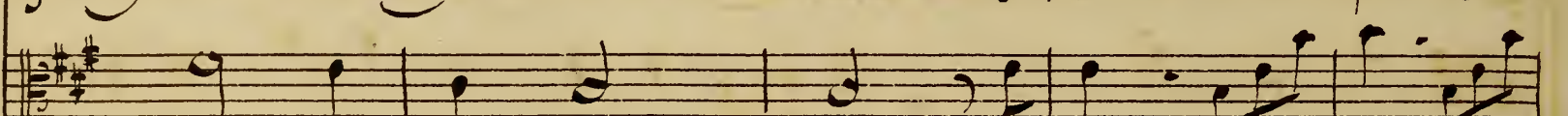
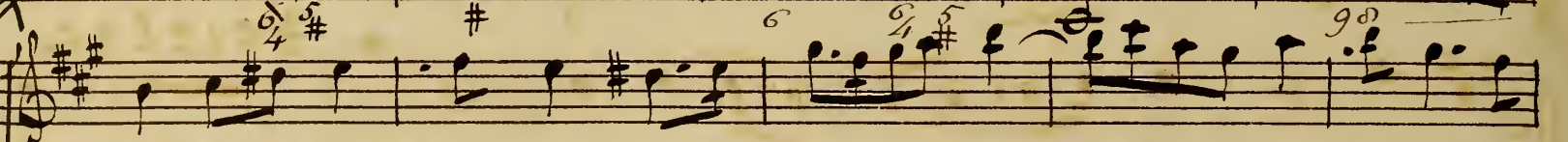
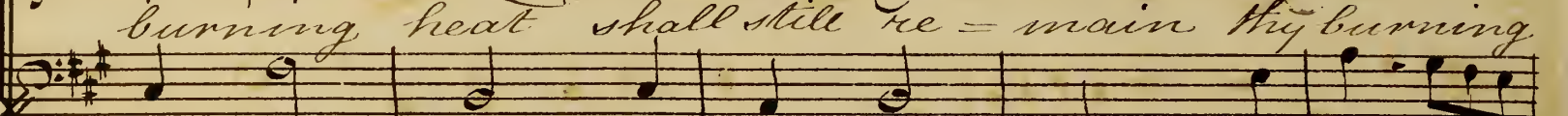
To quench thy fires whole ri = vers drain, thy



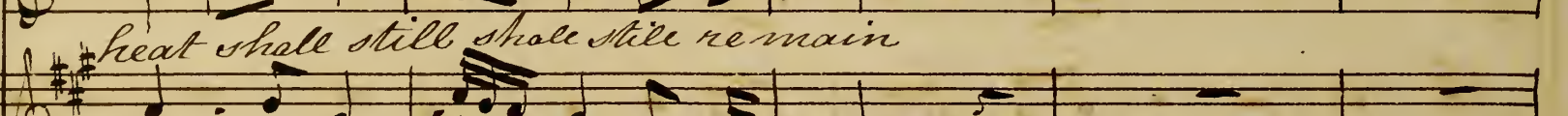
burning heat shall still re = main thy burning



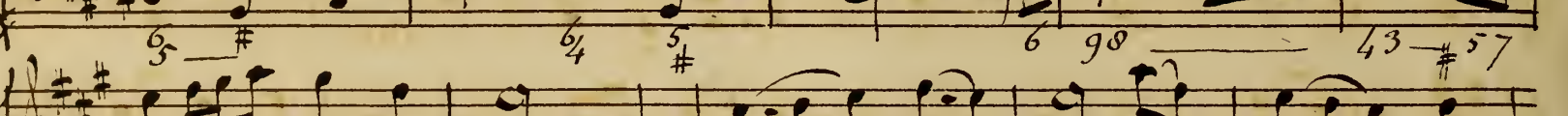
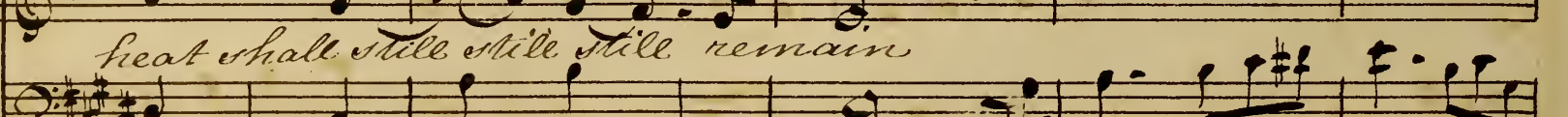
burning heat shall still re = main thy burning



heat shall still shall still remain



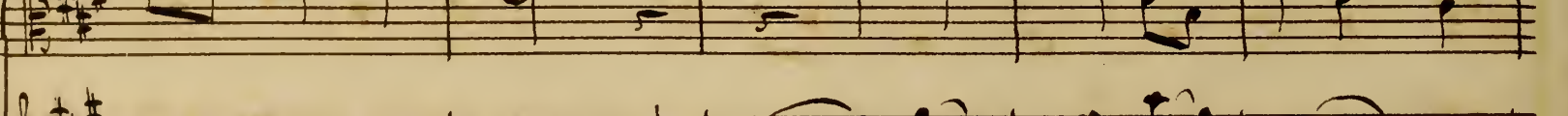
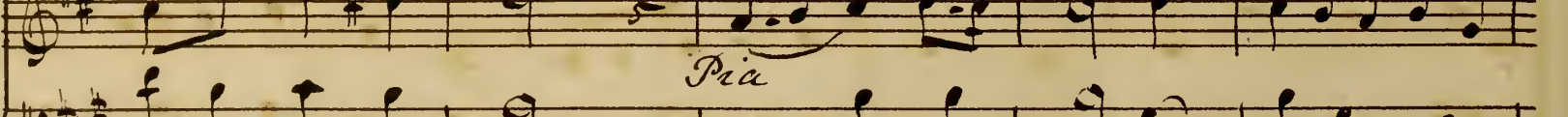
heat shall still still still remain



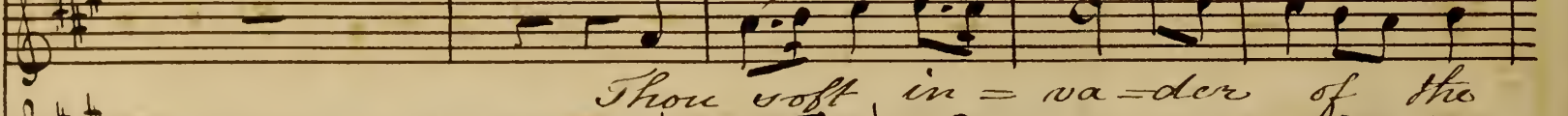
Pia



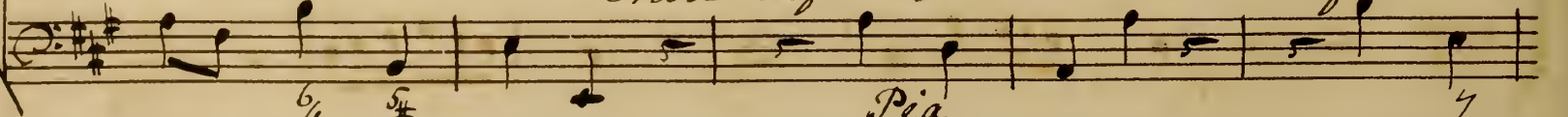
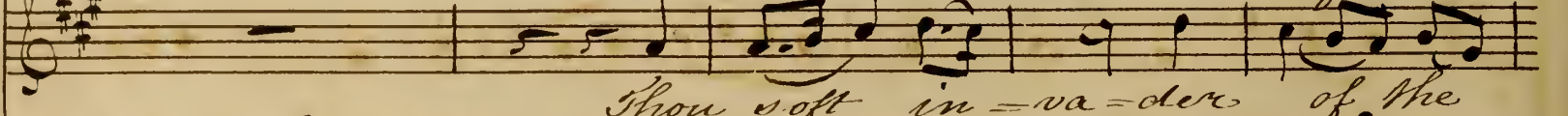
Pia



Thou soft in = va = der of the



Thou soft in = va = der of the



Pia

Soul O! Love! who shall thy pow'r controul

Soul O! Love! who shall thy pow'r controul

for.

Pia

who! who shall thy pow'r controul

who! who shall thy pow'r controul

for

thy burning

quench thy fires whole ri - vers drain thy burning

Pia

heat shall still re-main thy burning heat shall still

heat shall still re-main thy burning heat shall still

= shall still remain, thy burn-ing heat shall still

= shall still remain thy burning heat shall still

for

for

shall still remain

= shall still remain

Pia

Pia

In vain we trace the globe to try if

Pia

6 5

5 6

now's full gold thy joys can buy

She

treasures of the world will prove too poor a bribe to pur-

treasures of the world will prove too poor a bribe to purchase

— — have Love too poor a bribe too purchase

for

Pia

for

Love.

Love.

for

Love

thou soft in - va - der of the soul

Love

thou soft in - va - der of the soul

$\frac{6}{4}$ $\frac{5}{3}$

6

6

$\frac{6}{4}$ $\frac{5}{3}$

Pia *for.* *Pia*
for *Pia* *for* *Pia*

who shall thy pow'r controul who shall thy pow'r con =
who shall thy pow'r controul who shall thy pow'r con =
for *Pia* *for* *Pia* 6 7

for *Pia* *for*
for. *for*

troul who who shall thy pow'r con-troul
troul who who shall thy pow'r con-troul
for 6 5 6 *Pia* 7 5

Pia *Pia*

In vain in vain we trace the globe to try if
Pia 6 4 6 6 7

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in cursive and include:

The
power-full Gold thy joys can buy
treasures of the world will prove too
the treasures of the world will
poor a bribe to purchase Love will prove too
poor too poor a bribe to purchase Love will prove too

The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), and time signatures (6/8, 3/4, 4/4, 4/2). There are also some numerical markings below the staves, possibly indicating fingerings or measures.

Handwritten musical score on ten staves. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics are written in cursive script below the staves.

Lyrics:

poor too poor a bribe too poor a bribe too purchase Love the
poor too poor a bribe too poor a bribe to purchase Love the trea-
sures of the world will prove too poor too poor a bribe to
purchase Love too poor a bribe too poor a
purchase Love too poor a bribe too poor a

Handwritten musical notation includes various notes, rests, and fingerings (e.g., 7, 6, 5, 3, 6, 6, 7, 6, 4, 5, 6, 7, 6, 4, 5, 7, 6, 5, 7, 9, 7, 6, 5).

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "for", "bribe to purr — chase Love", and "for". The notation includes various musical symbols such as clefs, key signatures (two sharps), and time signatures (e.g., 3/2, 3/4, 6/8, 3/4, 3/8).

The score is written on ten staves. The first three staves contain the lyrics "for" and "bribe to purr — chase Love". The fourth staff contains the lyrics "bribe to purr — chase Love". The fifth staff contains the lyrics "for". The notation includes various musical symbols such as clefs, key signatures (two sharps), and time signatures (e.g., 3/2, 3/4, 6/8, 3/4, 3/8).

Chorus

Pomposo

Tromba 1^{mo} 2^{do}

Hautboy 1st 2nd

Violino 1^{mo}

Violino 2^{do}

Viola

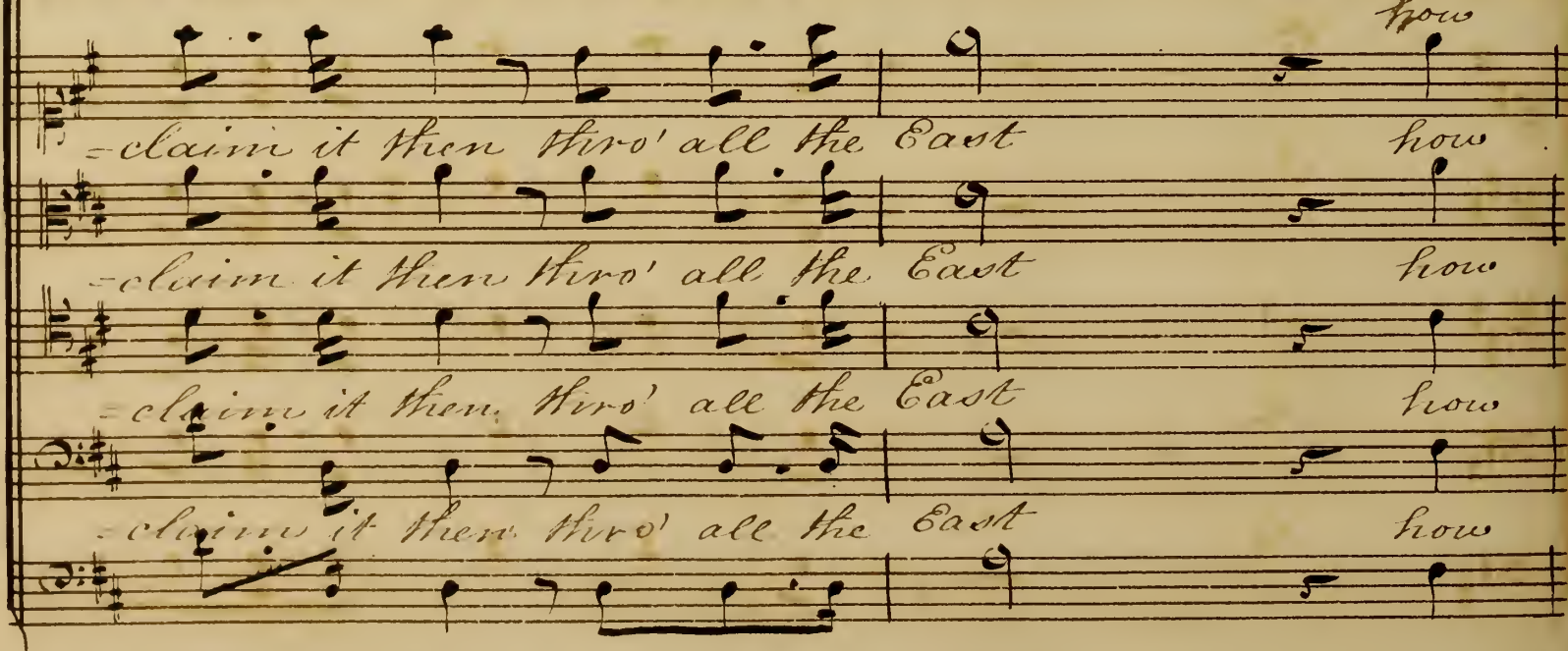
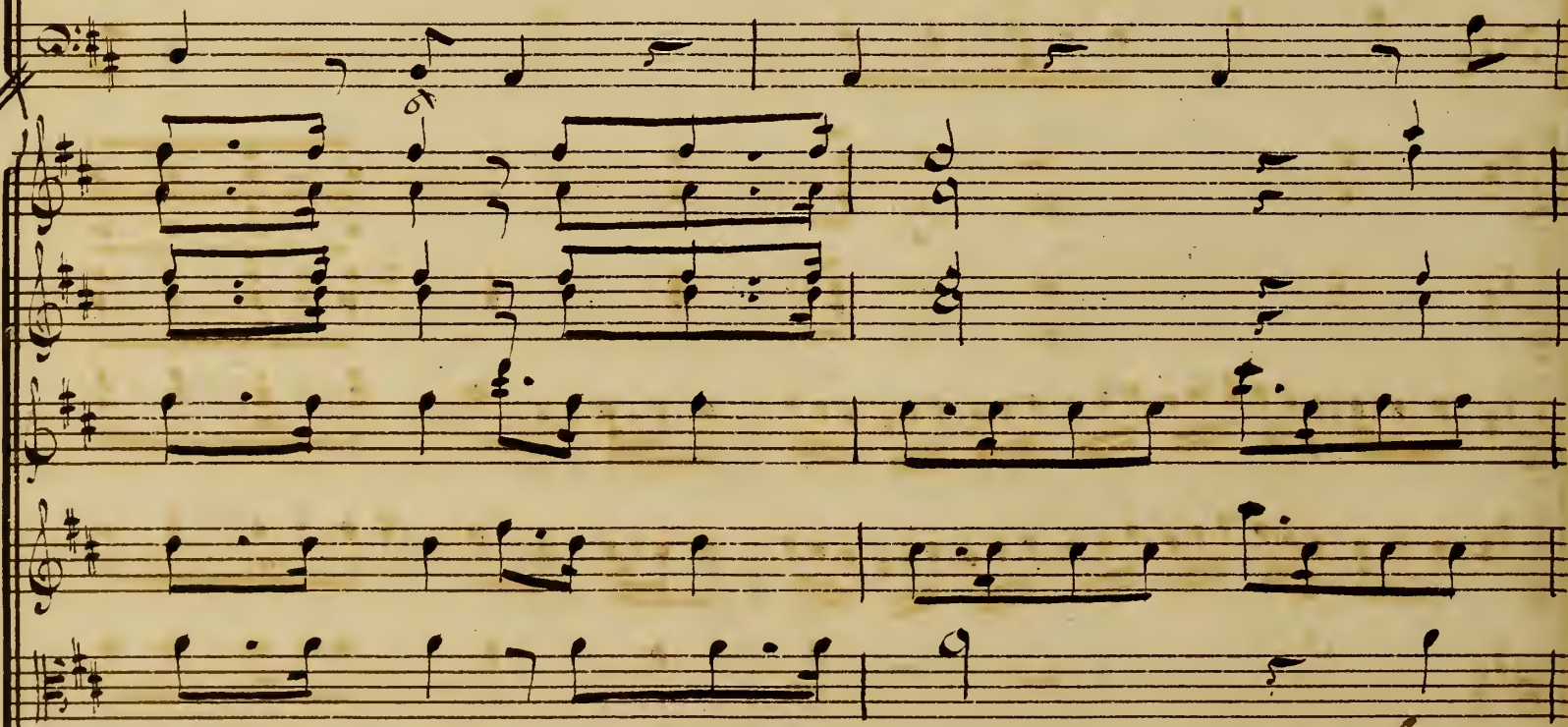
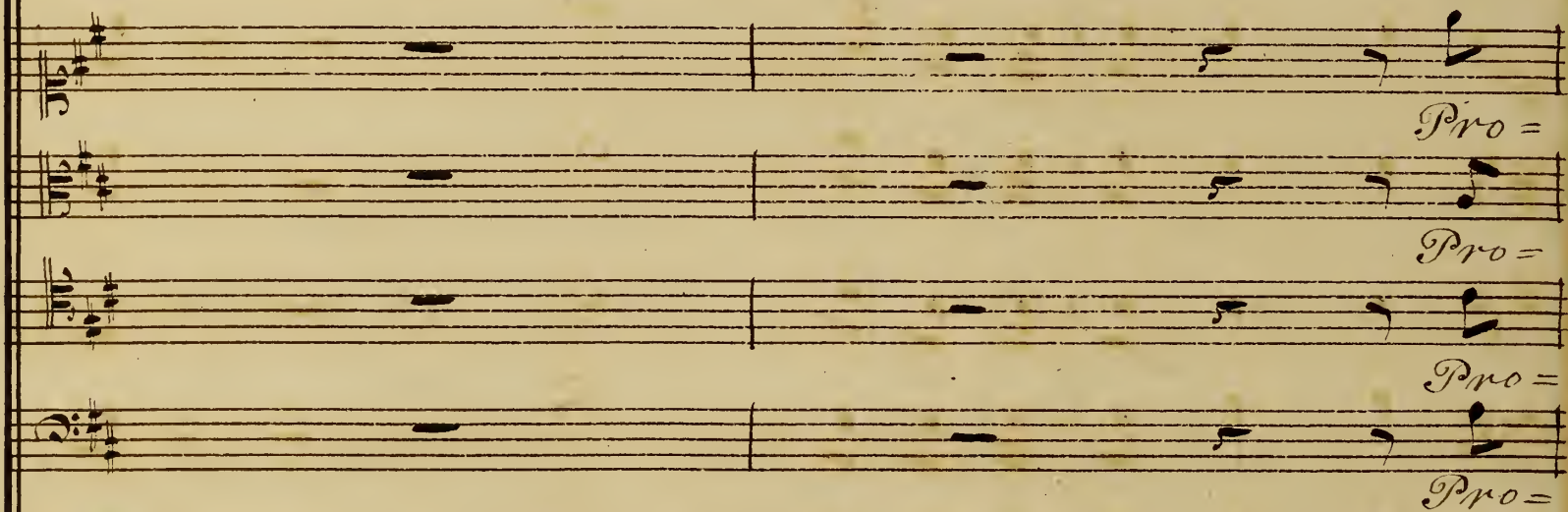
Canto *Pomposo*

Alto

Tenore

Basso

Organo *Pomposo*



First system of musical notation, featuring five staves with various musical notations including treble and bass clefs, key signatures, and complex rhythmic patterns with triplets.

Second system of musical notation, featuring five staves with lyrics "greatly Solomon is blest" and "is" written in cursive below the notes.

Third system of musical notation, featuring five staves with complex rhythmic patterns and triplets.

Fourth system of musical notation, featuring five staves with lyrics "blest" and "how greatly Solomon is" written in cursive below the notes.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#).

Four vocal staves, likely for Soprano, Alto, Tenor, and Bass, each with the lyrics "blest is blest". The music is written in a simple, homophonic style with a single note per syllable. The lyrics "Pro =" are written at the end of each staff.

The piano accompaniment for the second vocal part, consisting of two staves. It features a more active melody with eighth and sixteenth notes, providing a rhythmic and harmonic foundation for the vocal line.

Four vocal staves with the lyrics "claim it then thro' all the East how greatly how". The music continues in a homophonic style, with each syllable represented by a single note. The lyrics "Pro =" are also present at the end of the staves.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first two staves contain a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bottom two staves contain longer note values, including half and whole notes.

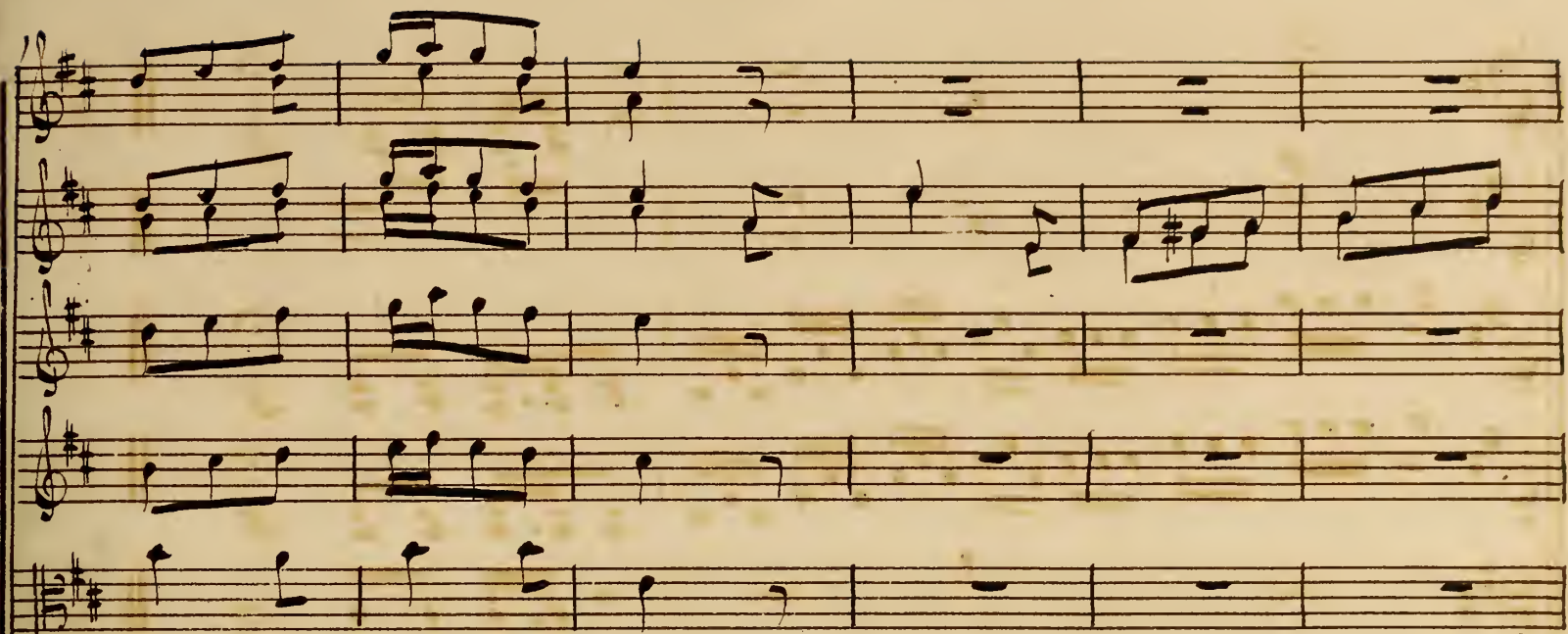
The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The lyrics are written in a cursive script below the staves: "greatly Solomon is blest how". The music includes various note values and rests, with some triplets indicated by a '3' over the notes.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The lyrics are written in a cursive script below the staves: "great = ly greatly Solo = mon is". The music includes various note values and rests, with some triplets indicated by a '3' over the notes.

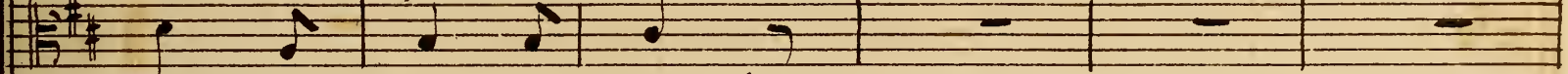
The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The lyrics are written in a cursive script below the staves: "great = ly greatly Solo = mon is". The music includes various note values and rests, with some triplets indicated by a '3' over the notes.

Handwritten musical score for a choir, featuring treble and bass staves. The music is in G major (one sharp) and 3/8 time. The first system includes triplets in the treble staves. The lyrics "blest" are written under the first four staves. The piece concludes with a double bar line and a repeat sign.

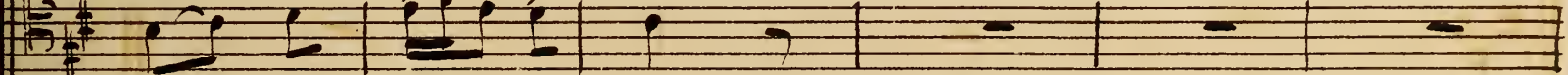
Handwritten musical score for a choir, featuring treble and bass staves. The music is in G major (one sharp) and 3/8 time. The tempo marking "Allegro" is written above the first staff. The lyrics "For him the fairest Bride is found for him with" are written under the staves. The piece concludes with a double bar line and a repeat sign.



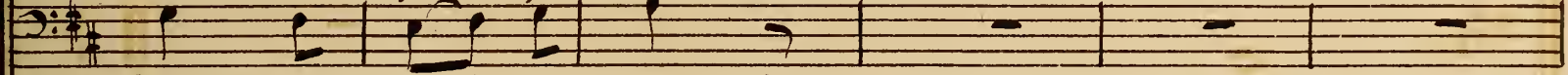
Love and glory crown'd for him the fairest Bride is



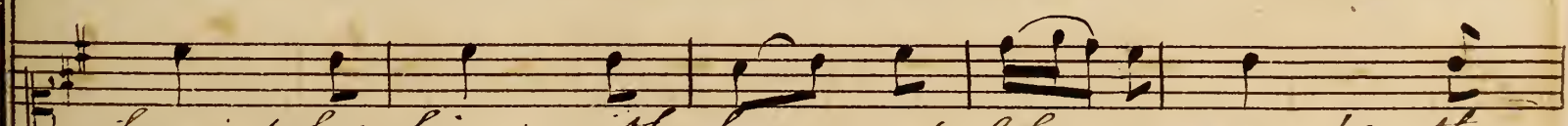
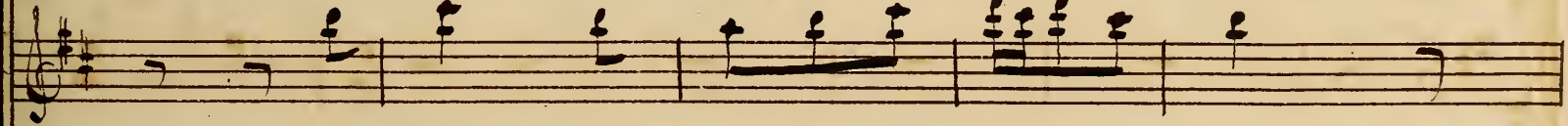
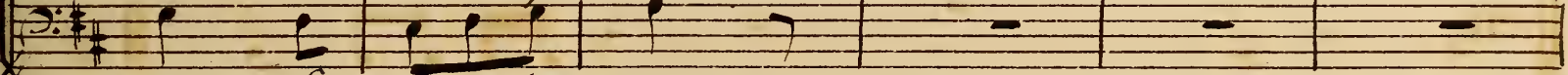
Love and glory crown'd



Love and glory crown'd



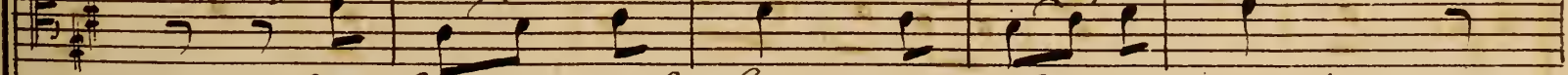
Love and glory crown'd



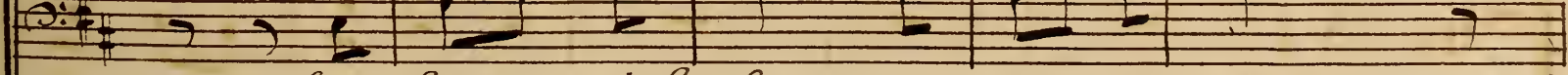
found for him with Love and glory crown'd the



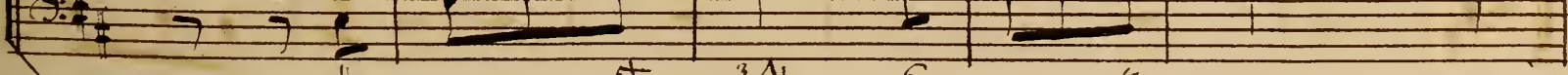
for him with Love and glory crown'd



for him with Love and glory crown'd



for him with Love and glory crown'd



fair=est fair=est Bride is found

the fair=est

the fair=est Bride is found the fair=est

for him the

$\frac{7}{4}$ $\frac{8}{6}$

for him the fair=est

fair=est Bride is found the fair=est

fair=est Bride is found the fair=est

fair=est Bride is found the fair=est

$\frac{5}{3}$ $\frac{6}{4}$ 6 $\frac{8}{6}$ $\frac{9}{5}$

Bride is found for him with glo-ry
Bride is found for him with glo-ry
Bride is found for him . for
Bride is found for him . for

4 6 6

crown'd
crown'd with Love and Glo
him with Love and glo
him

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The lyrics are written in cursive script below the staves.

Lyrics visible on the staves include:

- with Love and glo — ry
- crown'd with Love and glo = ry
- ry crown'd with Love and
- with Love and glo
- crown'd with Love and glo — ry with Love and
- crown'd with Love and
- glo = ry crown'd with Love and glo = ry
- ry with Love and glo

The score concludes with the numbers 6, 6, 6, 5, and 4 written at the bottom of the final staff.

Glo = ry crown'd with Love and Glory crown'd the
 glo = = ry with Love and glory crown'd
 crown'd with Love and glory crown'd
 = ry crown'd with Love and Glory crown'd

fair = est fair est Bride is found with
 the fairest Bride is found with Love
 the fair est Bride is found with
 the fairest Bride is found with

Love and glo-ry crown'd the fairest Bride is
and glo-ry crown'd the fairest Bride is
Love and glo-ry crown'd the fair-est Bride is
Love and glo-ry crown'd the fairest Bride is

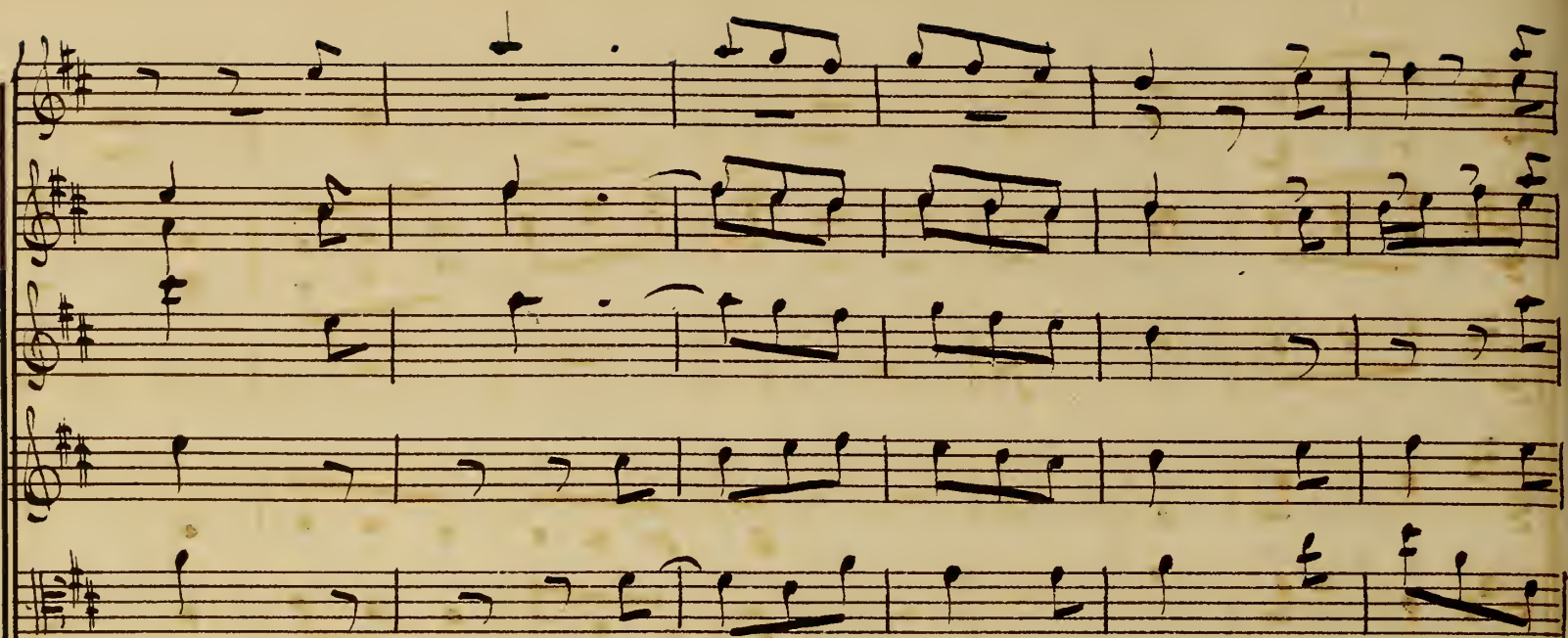
6 6/4 6 6/8 6 6/2

found for him with Love and glo-ry crown'd the
found for him with Love and glo-ry
found for him with Love and glo-ry crown'd the
found for him with Love and glo-ry crown'd the

8 6/4 6 6 6 6

Handwritten musical score for the first system, featuring five staves with vocal and instrumental parts. The lyrics "fairest fairest Bride is found with Love." are written across the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#).

Handwritten musical score for the second system, continuing the piece with five staves. The lyrics "Love and glory crown'd with Love. and" are written across the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#).



crown'd

crown'd

for

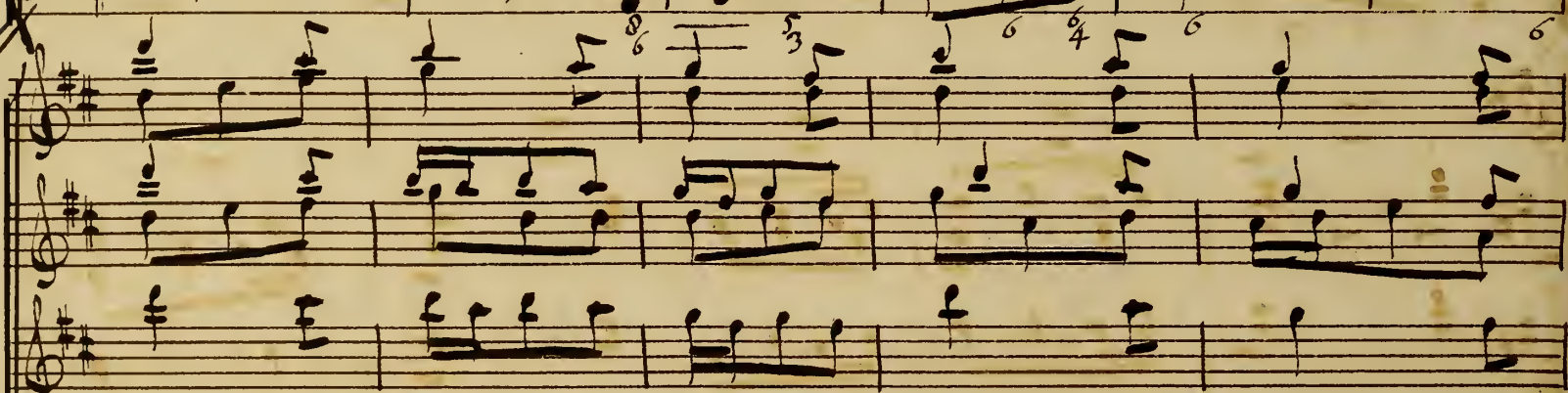
crown'd for him the fairest Bride is found for him with

crown'd

the fairest Bride is found for him with

crown'd

the fairest Bride is found for him with

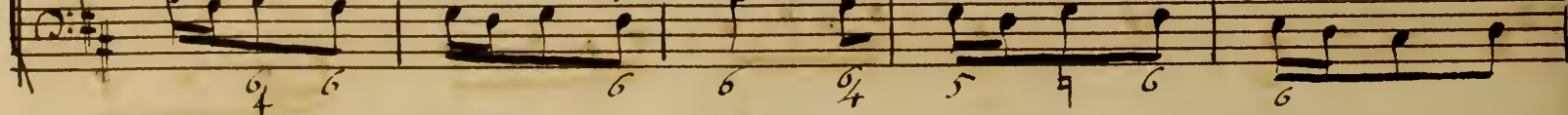


him with Love and Glory crown'd the fairest

Love and Glo = ry crown'd the fair = est fair = est

Love and Glo = ry crown'd the fair = est fair = est

Love and Glo = ry crown'd the fair = est fair = est



Bride is found for him the fairest Bride is found for
Bride is found the fairest Bride is found
Bride is found the fairest Bride is found
Bride is found

7 5 0

him with Love and glo-ry crown'd with Love and
for him with Love and glo-ry crown'd with
for him with Love and glo-ry crown'd with
for him with Love and glo-ry crown'd with

7 6 6 4 6 6

Love and glo-ry crown'd

Love and glo-ry crown'd for him

the

Love and glo-ry crown'd for him

the

Love and glo-ry crown'd for him

the

2 7

6

the fairest Bride is found with Love and

fairest Bride is found for him with Love and

fairest Bride is found for him with Love and

fairest Bride is found for him with Love and

6

6

6

6

2 7

7

glo-ry crown'd with Love and Glory

glo-ry crown'd with Love

glo-ry crown'd with Love and glo-ry

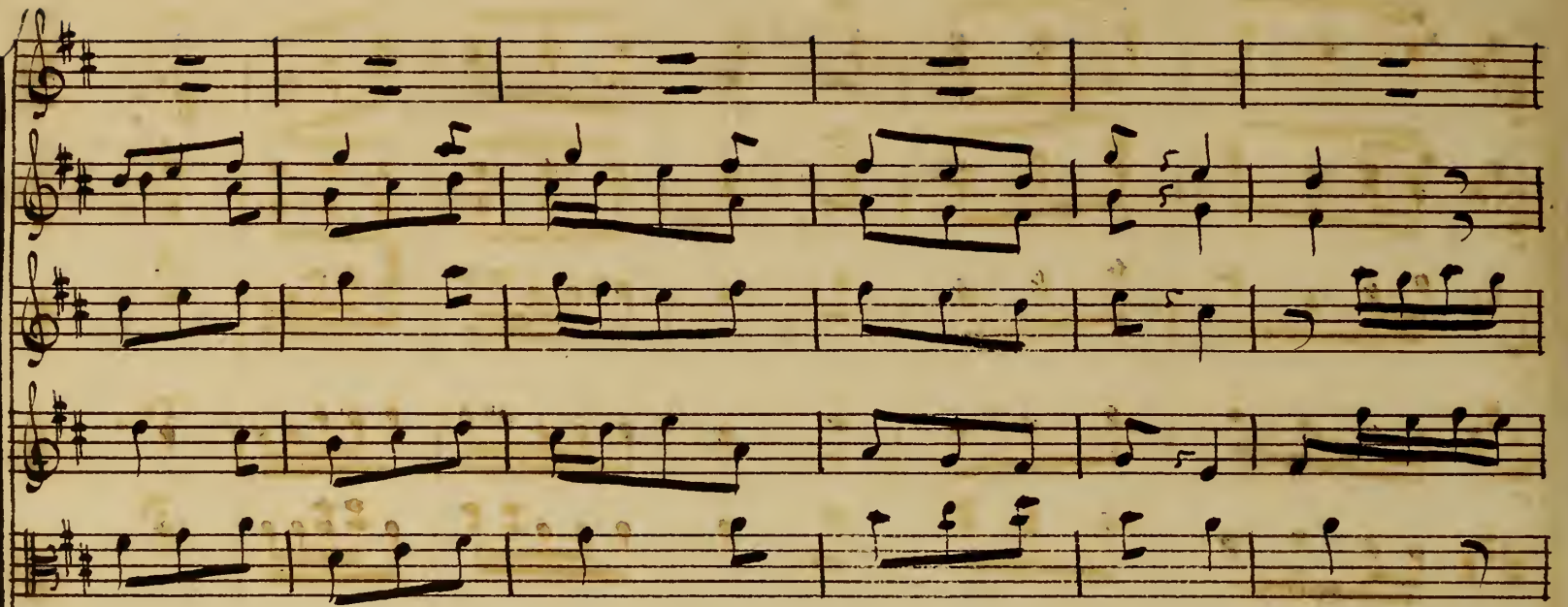
glo-ry crown'd with Love and glo-ry

with Love and glo-ry crown'd for

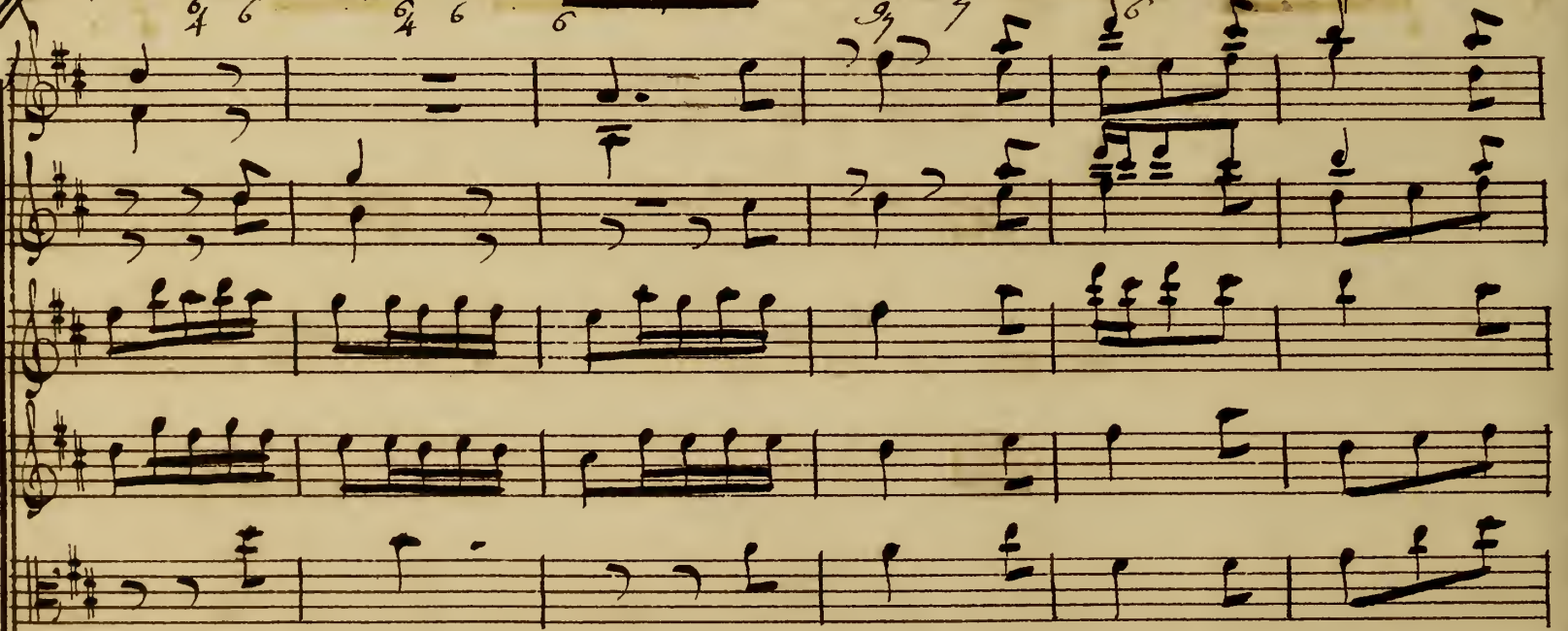
and glo-ry crown'd for him the fairest

with Love and glo-ry crown'd for him the fairest

with Love and glo-ry crown'd for him the



him the fairest Bride with Love and Glory crown'd
Bride is found for him with Love and Glory crown'd
Bride is found for him with Love and Glory crown'd
fairest Bride is found with Love and Glory crown'd



for him. the fairest Bride is found for
for him the fairest Bride is found for
for him the fairest Bride is found for
for him the fairest Bride is found for

him with Love and glory crown'd

him with Love and glory crown'd

him with Love and glory crown'd

him with Love and glory crown'd

